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FIGHT AGAINST TWENTY PER CENT TAX SUCCESSFUL

Deluge of Protests Causes Committee of Senators and Congressmen to Reverse Decision in Favor of Prevailing Ten Per Cent Tax — Representatives Kitchin and Fordney Opposed Change to the End — Musical Managers Rejoice Over Successful Termination of Campaign Conducted by "Musical America" and the Musical Alliance of the United States.

THE proposed 20 per cent tax on admissions to musical performances of all kinds, which, ten days ago, threatened to become a law has been killed.

Members of the Conference Committee, including five United States Senators and five members of the House of Representatives, came to an agreement on Jan. 22, reversing their earlier decision to uphold the double tax which the Ways and Means Committee had written into the bill.

The sudden decision to drop the double tax came as the result of the nation-wide protest, representing the campaigns of opposition organized by the musical and theatrical interests of the country and expressing itself in the form of letters, telegrams and petitions. In Washington the post office and telegraph bureaus were swamped with these messages.

The fight against the proposed tax, so far as the musical interests of the country were concerned, was led by the Musical Alliance, and by MUSICAL AMERICA and *The Music Trades*, both of which publications took the initiative in formulating a definite plan on which to bring public sentiment to the attention of the congressmen who were considering the revision of the revenue bill.

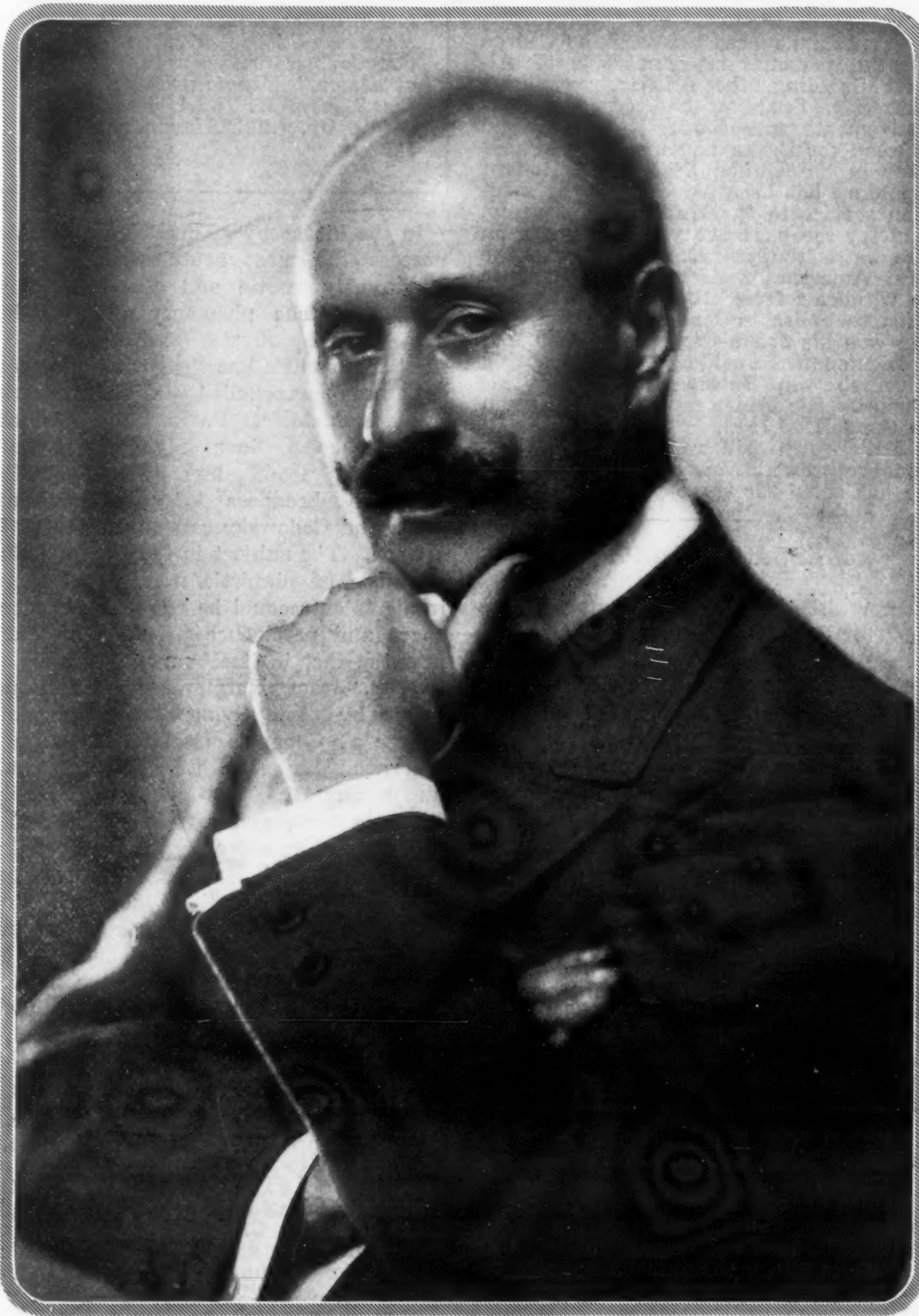
By communicating directly with the various musical organizations throughout the country hundreds of telegrams of protest were sent to Washington.

The author of the 20 per cent tax was Claude Kitchin, chairman of the Ways and Means Committee of the House of Representatives. Last fall, when the various sections of the War Revenue Bill were being revised, in accordance with legislative custom, by the Senate Finance Committee, the Musical Alliance, realizing the serious results which would follow a tax that would have greatly curtailed the musical activities of the country, organized a campaign of protest which was so successful that the Senate committee, after a public hearing on the question, decided to eliminate the obnoxious tax. The petition representing the objection of the musical interests was delivered before the committee by Milton Weil, the treasurer of the Alliance, who also represented MUSICAL AMERICA, *The Music Trades*, the National Musical Managers' Association and other musical organizations.

The outcome of this hearing before the Senate Committee was a decision to strike out the 20 per cent tax and to substitute the 10 per cent tax which prevails from the original war revenue bill.

On Jan. 17 it was announced from Washington that the Conference Committee, the purpose of which is to readjust the clauses of the bill on which there is a

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—Photo © Mishkin.

CLEOFONTE CAMPANINI

General Director of the Chicago Opera Association, Which, on Monday Evening, Opened Its New York Season with a Brilliant Production of "Gismonda" at the Lexington Opera House

MAY DEPORT DR. MUCK

Congressional Bill Would Also Affect Ex-Conductor Ernst Kunwald

WASHINGTON, D. C., Jan. 27.—In accordance with the provisions of a bill now in Congress, Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, and Dr. Ernst Kunwald, former conductor of the Cincinnati Symphony Orchestra, may be deported from the United States permanently.

The bill, which was introduced in the House of Representatives and referred to the committee on immigration, provides for the deportation of all enemy aliens interned in the United States during the war immediately upon the signing of the peace treaty. The bill has been favorably reported back to the House by the committee, and there is said to be no doubt but that it will pass the Senate, as there seems to be no opposition to its provisions in that body.

There were 4020 enemy aliens interned according to a statement of the Department of Justice. Of these over 1800 were resident aliens, in which class Conductors Muck and Kunwald are placed, and the balance are merchant seamen.

A. T. M.

DAVID HOCHSTEIN KILLED

Young New York Violinist Falls in Battle of Argonne Forest

It was made known on Jan. 27 that Lieutenant David Hochstein, the young violinist, who was recently reported missing, was killed in France at the battle of the Argonne Forest.

Young Hochstein was an artist of high aims and unquestionable promise. His last letters to his family were received after a concert given by our soldiers in a French town. The young officer returned to the front and was soon afterward unofficially reported missing.

Lieutenant Hochstein was born in Rochester, N. Y., Feb. 16, 1892, and studied in New York, as well as with Auer in Petrograd and with Sevcik in Vienna, where he won a scholarship and a first prize of 1,000 crowns given by the Austrian Government. He made his debut as violinist in Vienna in 1911, and after a tour of England was heard widely in the United States. A "Minuet" and "Ballade" for violin were among his published compositions. Confirmation of his death was received in a telegram from the Red Cross to his mother at her home in Rochester.

CAMPANINI OPENS N. Y. SEASON WITH FEVRIER NOVELTY

"Gismonda" with Mary Garden in Leading Role and Its Composer Present Serves As Introduction for Chicago Opera Association's Visit to Metropolis — the Score Sweet But Uninspired and Eclectic — Audience Roundly Applauds Composer — Miss Garden a Plastic and Beautiful Figure

THE Chicago Opera Company installed itself for its local operations at the Lexington Theater last Monday night. Its arrival is always the signal for popular and thoroughly justifiable excitement. It marks the artistic climax of the operatic season, and patricians and plebeians alike flock to it. The joint clans were there on Monday evening, some pleased for one reason some for another. Mr. Campanini has a strange but irresistible way of charging the operatic atmosphere of the town with electricity. Pursuant of Sir Joseph Porter's healthy counsel, "Never mind the why and wherefore." There was a packed house Monday. The large fry were there, and the small fry. There was sometimes applause in tumult. Mary Garden sang. Also she appeared, and an inspiring vision was she. A new tenor, Charles Fontaine, effected his bow to local burghers and folks from the environs. Favorites, more or less settled, like Maguenat, Huberdeau, Journet, Berat, Dua, Defrère, Nicolay and Alma Peterson cooperated. As usual, the performance began half an hour late, and the end transpired toward the witching hour. Mr. Campanini, who piloted the orchestra, got a mighty acclaim when he first hove in view, as well as periodically through the evening.

In addition to all these absorbing events there was an opera. It was a new one, too, and the composer was in the house, as a solicitous footnote on the program made clear. Being in the house he necessarily came into view at the appropriate time and inclined his form to the loud beating of palms in company with the artists. Chicago is hospitable to foreign composers. Last year it imported Sylvio Lazzari to contemplate the none-too-happy effect of his lugubrious "Grasshopper." This year it is Henri Février, who brought his new "Gismonda" across the blue and salty. Only a few days ago Chicago judged it. It endorsed the new work, a habit on Lake Michigan. To have taken counsel of the approbative noise last week, Manhattan and whatever admixture of other boroughs helped along endorsed it, too. Many actually liked it. Others did not.

Février started his American career dubiously. Nobody cared for his "Monna Vanna" five or six years ago. Gradually they endured, then pitied, then embraced. "Monna Vanna" had not changed, but much worse had happened in the way of novelties, and human judgment is comparative. Last season it even packed the house. This week it is to happen again. "Gismonda" is not as good. Perhaps the superior book of Maeterlinck can to some degree be held accountable. "Gismonda" comes from Sardou, who builded

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FIGHT AGAINST TWENTY PER CENT TAX SUCCESSFUL

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dispute between the two houses of Congress, acting under the pressure brought by Representatives Kitchin and Fordney, agreed to reverse the decision of the Senate Finance Committee and impose a tax of 20 per cent on all musical and dramatic activities, as proposed by the House Committee. At this point the campaign of opposition was started, with the results as previously stated.

At the meeting of the Music Industries Chamber of Commerce in Chicago last week a protest against the tax was sent to Washington.

Milton Weil appeared before the delegates on Monday morning and explained the seriousness of the situation.

Telegrams of protest were thereupon sent to Washington demanding a reduction to the old figures.

In musical circles in New York there was general rejoicing when it became known that the double tax had been killed. It was agreed among the managers of concerts and musical artists that a 20 per cent tax would have caused extreme distress and would have curtailed the nation's musical activities to a point where the revenue would have been less than that collected now on the 10 per cent basis.

Retain Present Taxes on All Amusements Except Cabarets

WASHINGTON, D. C., Jan. 22.—Taxes on admissions will not be increased by the new war revenue bill. The conferees agreed late to-day to rescind their previous decision to increase the rate from 10 to 20 per cent.

The new decision followed the receipt of petitions bearing many thousands of names, and protesting in the strongest sort of way against the proposed destructive tax. In their agreement to-day the conferees decided to let the present tax of 1 cent on each 10 cents paid for amusement and concert admissions remain in effect, but to increase the tax on cabaret admissions from 10 to 15 per cent.

The conferees have received petitions bearing more than 350,000 names protesting against the increase in the tax.

The proposal adopted to-day to let the present tax of 10 per cent stand was made by Senator Simmons, of the Senate conferees, and was accepted by the House managers by a majority vote, with Representatives Kitchin of North Carolina

and Fordney of Michigan still fighting hard to retain the 20 per cent rate. Mr. Kitchin thus showed his determined opposition to the end. Kitchin and Fordney made a strong effort to compromise on 15 per cent, but were voted down.

The decision on the tax on cabarets, roof gardens and similar entertainments involves an increase over existing law of 50 per cent. The old rate is 10 per cent, while the new tax agreed upon is 15 per cent. A. T. M.

SPALDING WITH WOLFSOHN

American Violinist to Return for Tour in America Next Fall

It was announced this week by George Brown, personal representative of Albert Spalding, the American violinist, that Mr. Spalding had concluded arrangements with the Wolfsohn Musical Bureau for the management of his next tour in the United States. Lieutenant Spalding has been attached to the aviation service in the United States army, and for the past two years has been on the battlefield in Italy. He was the first American musician of prominence to withdraw from all professional activities to enlist in his country's service. He won his commission a year ago.

Lieutenant Spalding will probably concertize in Europe beginning this spring. His American tour will begin in the fall of 1919.

Mr. Brown will remain as his personal representative, in which capacity he has acted for three years.

MESSAGER DEPARTS

Distinguished French Conductor Leaves for France as Tour Here Ends

André Messager, conductor of the Paris Conservatoire Symphony Orchestra, whose tour of the United States ended recently, left for France on Jan. 25 on the S. S. *Niagara*. After a few days in Paris he will proceed to London for rehearsals of his new light opera, "M. Beaucaire," which Gilbert Miller, son of Henry Miller, is to produce in that city about the middle of March. The first performances will be given in Manchester.

The libretto has been adapted by Frederick Lonsdale from Booth Tarkington's romance, with lyrics by Adrian Ross. On board the Lapland will go Marion Green, baritone, engaged to sing the title rôle in the new opera. Maggie Teyte, the English soprano, will sing the prima donna rôle.

Guerrieri has shared in these calls, his direction being a feature of the season.

Barrientos gave a performance for Spanish charity after she had completed her season, and *La Discusion*, a prominent afternoon newspaper, published an article in which the famous Spanish soprano was criticised as profiting by her appearance on this occasion. Barrientos is said to have taken somewhat unkindly to this publication, and to have expressed views not altogether complimentary to Cubans. She was made a great deal of by the Spanish colony in Havana.

Edith Mason has not been in good health this year, and an unfortunate indisposition prevented her from appearing as *Margherita* in the repetition of "Mefistofeles" Sunday evening. As a result the garden scene had to be canceled. Miss Mason, who is a great favorite in Havana, had appeared as *Mimi* in "La Bohème" in the matinée performance, and was too much exhausted to sing in the evening. She has been in excellent voice through the entire season.

Pasquale Amato, who has gained the love and admiration of Cuban audiences, made his final appearance in "Bohème." He is a superb actor, and his voice is apparently as good as it was when he sang in Buenos Aires in the early days of his great career.

Giulio Nesi, a tenor from the Chicago Opera Company, made his first Cuban appearance in "Faust" on Jan. 11, singing the same part in "Mefistofeles" the following night and repeating the latter rôle Sunday night.

Arturo Rubinstein, Polish pianist, arrived from a series of concerts in Spain last week and has given three recitals at the National Havana under the management of Mr. Bracale. He is especially good in his playing of Brahms and Beethoven.

Yolanda Mero, the Hungarian pianist, arrived from New York Saturday, and gave the first of three recitals at the Sala Espadera in Havana yesterday forenoon. This well-known pianist is, as usual, artistic and entertaining.

E. F. O'BRIEN.

AMERICAN PROGRAM AT HOFMANN RECITAL

Josef Hofmann, Pianist. Recital,
Carnegie Hall, Afternoon, Jan.
25. The Program:

Introduction and Fugue in E Minor, Clayton Johns; "Restless, Ceaseless" from "Twilight Reveries," Rubin Goldmark; "Interlude," "Joyance," Edward Royce; "Country Pictures," Daniel Gregory Mason; Romance in D Flat, Reginald de Koven; "Valse Gracie," Horatio Parker; "Birds at Dawn," Fannie Dillon; "Fireflies," Mrs. H. H. A. Beach; Sonata, Op. 20, Alexander MacFadyen.

In the hierarchy of musicians pianists possess the most acute sense of the humorously subtle and the mordantly sarcastic. The phenomenon might be commended by physiological analysis. To the best of one's knowledge it has never yet been expounded. Von Bülow's irony is historic. So is Liszt's, which had an even finer edge to it and advertised itself less. Paderewski's has the keenness of a Damascus blade and Godowsky can annihilate with a word. The subject is fruitful and the chronicle of pianistic names and their ironic talents could be extended, leisure, space and pertinence permitting. Just now the fact in itself must suffice.

Now, Josef Hofmann played piano music by some living American composers at Carnegie Hall last Saturday afternoon for something like an hour and a quarter. There was no Satanic irony in that, and certainly no humor. He played like a leading member of the archangelic choir, if that potent organization harbors a piano section. But after administering the living Americans and terminating the official business of the day, he came back from the mystic recesses behind the stage and played Chopin, beginning with Liszt's transcription of the ecstatic love song, "My Delights." The enraptured listeners got a miniature supplementary recital for the bare asking composed of several waltzes, a nocturne and the "Berceuse," in addition to the aforementioned transcription. And the kindest patriotic thoughts assiduously and laboriously cultivated during the American music resolved into the void. But the audience caught the sly fun of the situation in the twinkling of an eye and relished it. There is no idea to imply that Mr. Hofmann played Chopin with satiric intent. But oh! the Parkers and the MacFadyens, the De Kovens and the Dillons, the Beaches and the Royces the moment Frédéric François of Zelazowa-Wola came in the door! At the same time who failed to rejoice? It was magnificent even if it wasn't patriotism, and the crowd went away taking some music with it.

Mr. Hofmann may or may not believe with Edward MacDowell that the American composer ought not to be exalted as a separate and distinctive institution. MacDowell took a historic stand in the matter and refused to sanction a performance of one of his own works at a concert devoted exclusively to natives. He wanted them to perish or endure in the company of foreign compositions. It was a logical view, the only possible ultimate one. But we are upon the days of intensive production and cultivation. A venture like Mr. Hofmann's last week, supererogatory in many respects, embodies a sign of the times. Not necessarily fecund in issues of large consequence, it denotes at least a willing recognition of an impulse seeking to make itself felt. Josef Hofmann is a master among masters and by predilection a classicist—a mouthpiece of immortals. His espousal of American composers will not prompt the creation of great works if nature purposes otherwise. But it can supply a puissant incentive and the factor of encouragement, if there be virtue in such. Alone for that it must be applauded.

The program last Saturday brought forward a good deal of adroit and clever composition, as well as flimsiness, a preponderant superficiality and a pervasive lack of cogent and momentous musical

substance. That Mr. Hofmann's scheme did not embrace anything like the best or most conspicuously wrought productions by still living natives is indisputable. The superb theme and variations of John Powell's, which that pianist played last year, alone surpasses in pith and moment the combined effusions that Mr. Hofmann fired with his unsurpassable magic last week. Did the various "Birds," "Fireflies," "Gracie Waltzes," "Joyances," "Romances" and "Country Pictures" compass or evoke that "Americanism" of which we hear so much and know so little? Perhaps the general superficiality just mentioned is a musical manifestation of "Americanism." Perhaps not. What, anyhow, is this hypothetical "Americanism," as applied to tonal structure and expressions? Where shall one look for its archetype in the music composed by Americans?

Of a truth the question is academic. One does not admire "Tristan," the Ninth Symphony or the "St. Matthew Passion" because of their Germanism, "Carmen" for its Gallicism, "Aida" by reason of its Italianism, but because they are all primarily great music. Hence there will be no derogation of the pieces Mr. Hofmann elected to play for what they may or may not contain of an indeterminate and undefined nationalism. They are as good as some things imported from Europe and better than others. Which may be taken for what it is worth.

Examination of the individual numbers need be of the briefest. They yield small matter for discussion. The Introduction and Fugue in E Minor of Clayton Johns is an excellent thing of its kind, stoutly built, scholarly, dignified if not superlative music from the basic standpoint. "Restless, Ceaseless" from Rubin Goldmark's "Twilight Fantasies," an early composition that scarcely presages the admirable later achievements of that sterling musician, is a pleasant and poetic sketch in the genre somewhat of Schumann's "Fantasy Pieces." Edward Royce injected the first note of modernistic iconoclasm into the ceremonies. His "Interlude" is a trifle of rambling tonalities and dubious point. And he precipitates himself backward and forward over the keyboard in "Joyance" in acrid dissonances. In outline and character the piece resembles Ravel, Scriabine and modified Ornstein. It is as joyous, surely, as they in their pleasurable moods. Daniel Gregory Mason's nature pictures reveal a subjectivity that lends them distinction above their pictorial qualities. "Cloud Pageant" is in its way imposing, but the "Whippoorwill" is the best of the set, with a somber, foreboding suggestiveness. Reginald de Koven's "Romance" is commonplace salon melody, conventionally treated. With a denatured Chopinesque waltz Horatio Parker carried off the first encore of the afternoon. A pretty bauble, but it was the playing of Mr. Hofmann that earned it the *da capo*. Fannie Dillon's "Birds at Dawn" tinkles like many a familiar *tabatière à musique*. But under Mr. Hofmann's fingers its tintinnabulations were of Elfland. It won an encore, as did Mrs. Beach's "Fireflies," which Moszkowski might have committed in an unguarded moment.

The end came with Alexander MacFadyen's Sonata. Mr. Hofmann played it from manuscript, though it will shortly be published. If not deep, it is sincere; if not original, skilfully composed. The composer, under no illusions as to the potentialities of his ideas, stops when they have yielded what they will. The first and fourth movements (the form is orthodox) in their basic themes recall the Schumann of parts of the "Carnival" and the "Symphonic studies" and the unaffected "Romance" harks back to Rubinstein. There is a palatable Scherzo. Mr. MacFadyen's work invites no acute access of mental indigestion. A salon sonata, it never assumes the posture of anything else. Mr. Hofmann lavished upon it the ripe fullness of his divine art.

And then came Chopin and a flight of phantoms! Oh, the titillating humor of pianists! H. F. P.

MUSIC FOR NEW HOTEL

R. E. Johnston to Manage Musicales at New Hotel Commodore

New York's latest and second largest hotel, The Commodore, was opened for public inspection on Monday. Many prominent musicians took advantage of this opportunity to inspect the handsome structure. R. E. Johnston, who manages the successful Biltmore Musicales, will conduct a similar series in the beautiful ballroom of The Commodore. The hotel has two orchestras.

HAVANA OPERA ENDS WITH "FAVORITA"

Barrientos, Mason, Amato and Menzueto Are Much Admired Artists

HAVANA, CUBA, Jan. 21.—Adolfo Bracale's Havana opera season closed last night with the final subscription performance, Donizetti's "Favorita" being the offering. Gabriela Bensezoni, the young mezzo soprano who made her debut to a Cuban audience in "Carmen" last week, was a *Simpatia Eleanor*; Palet (who has become a great favorite in Havana) was *Fernando*; Mario Barriot, the strong-voiced Spanish baritone, *Rey Alfonso*; Gaudio Menzueto, *Badassarre*; Filine Falco, *Inez*, and A. Spelta, *Gasparre*. Guerrieri directed.

The company, or that part of it which will not return to New York at once, was booked to leave today for a short provincial tour in which the leading cities of the eastern provinces were to be visited, including Santiago de Cuba, but the railroad strike which has tied up the transportation lines of the island has prevented their departure, and, although it has not yet been announced, it is likely that some additional performances may be given in Havana. A Spanish dramatic company will open at the National in a few days, when, of course, opera must stop.

As the season closes, the work of Barrientos, Mason, Palet, Amato and Menzueto stands out from their companions', although, with one exception, all the singers brought to Havana have been successful and well received by Havana music lovers. The ones mentioned, however, have received enthusiastic receptions on all occasions and have been called to the curtain repeatedly.

CAMPANINI OPENS N. Y. SEASON WITH FEVRIER NOVELTY

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more profitably than he knew when he committed melodrama. Bernhardt raised the waters with it. Fanny Davenport gave it in English. It makes a useful libretto, as does "La Reine Fiammette," though not as delicately colored and poetic a one.

The operatic "Gismonda" belongs in the category of its sweet sisters, "La Reine Fiammette" and "Monna Vanna." There is less dullness in it than in "Fiammette," but enough of it, at that. The texture of the music is coarser than that of the Maeterlinckian piece. Février took his own where he found it for "Monna Vanna," but less unblushingly than here. He writes music of the theater, sometimes effective in scope, but never music of the soul. He levies on Wagner (the first act appears to be "Siegfried," "Götterdämmerung" and "Parsifal" in compressed tablets—you even mistake *Zaccaria's* tiger for the "Worm"). By turns on Massenet, Puccini, Charpentier, Dukas. The brew is sweet to the taste and guaranteed free from heady ingredients. Wagnerian or pompously empty. The love scene says nothing, and says it very well. People stand about and say nothing while the orchestra propounds vacuity. This is getting to be a familiar habit. It all comes from a misunderstanding of Wagner.

The score contains yards of syrupy melody. One has to be wary about one's definition and defense of melody, else one reaps something like the intermezzo which opens the third act and was enclosed simply because it was an intermezzo. About the drama it has as much to say as the "Cavalleria" interlude, which the closing bars recall. Mr. Campanini played it well. Nobody could fail to do otherwise. But at other times his conducting rose to meet worthier levels with superb enthusiasm. If there was tumult of brass, kettledrums and cymbals, the fault was not his. The instrumentation, pretty at times, is at others wildly boisterous.

Miss Garden hardly seemed her best in the first act. Also not her failing. But in the following ones all was magnificent. There is a curious likeness in the second act to the first meeting of *Tristan* and *Isolde* (only in stage pictorialization, to be sure). The sweeping magnificence, the regal scorn, the grandeur of indignation, she delineated with a *plastique* that immediately provoked thoughts of her possibilities as *Isolde*. Only from Olive Fremstad can be seen such sculptured perfection of posture and outline. And her repulse of *Almerio* compassed the

Featured in Chicago Opera's First Week in New York



No. 1, Tamaki Miura as "Madama Butterfly" (Photo by Maurice Goldberg); No. 2, Mary Garden as "Gismonda" (Photo Copyrighted by Moffet); No. 3, Serge Oukrainsky, Premier Danseur Etoile (Photo by Charlotte Fairchild); No. 4, John O'Sullivan as "Werther" (Photo by Matzene); No. 5, Charles Fontaine as "Romeo"; No. 6, Yvonne Gall; No. 7, Forrest Lamont

superb. On the whole she sang well; on occasion, beautifully. Here she visualized the conception of Sardou, and more.

Charles Fontaine filled competently the rôle of *Almerio*, the low-born suitor, and in *mezza-voce* his voice is beautiful

and resonant. In more strenuous music he deprives it of its natural charm by violence of emission. Some of his numbers were acclaimed, some passed in silence. *Zaccaria* had in Albert Maguenat a worthy representative, while

Messrs. Huberdean, Journet, Dua, De-frere and Mmes. Berat and Peterson did all they could. The pictorial feature of the performance was the Pavley-Oukrainsky ballet's graceful and delicate choreography in the third act. H. F. P.

ROSEN SHOWS GREAT ADVANCE IN RECITAL

Max Rosen, Violinist. Recital.
Carnegie Hall, Evening, Jan. 25.
Accompanist, Emanuel Balaban.
The Program:

Concerto, Nardini; Concerto in D Major, Paganini; "Chanson Meditation," Cottenet; "Arva, Valse Mignonne," Juon; "Vogel als Prophet," Schumann-Auer; "Tambourin Chinois," Kreisler; Légende, Godowsky; "Tarentelle du Concert," Auer.

Often disturbing, revealing at times a poignant beauty, frequently aspiring and even ecstatic, and now and then a little tedious and a-bristle with technical flaws—such is the playing of Max Rosen. His art seems a voice of that *Sturm und Drang* movement which did not subside with the passing of the German romanticists, both literary and musical, but which, having existed long before they gave it a name and a creed, has persisted long after their woes and joys burned themselves out. For humanity is still human, and the heart of man will never cease to beat high with the delight or agony which romanticism in art can arouse.

Because of this fact, Max Rosen has a large following in a day and generation when the sun of technical impeccability and classical serenity sheds its warm, expansive radiance over a troubled world. It was because of this fact that he met so warm a reception a few weeks ago when he played the shop-worn Second Concerto of Wieniawski with the Philharmonic.

Accomplished as this artist already is, the listener inevitably looks toward his future more eagerly than at his present. Manifestly, the principle of growth is at work in his art. When he plays such numbers as the Nardini and Paganini Concertos he is splendid but immature, a brilliant novice performing a sometimes irksome task. When he plays romanticist numbers like the Cottenet "Chanson Mignonne" and Juon's little waltz, his interest is intrigued; he plays *con amore* and his technique acquires a magical sureness. As yet, he is more poet than instrumentalist. He often tries to put more significance into a piece of music than the lovely but frail vehicle can support. Still, when a number enlists his interest by its own beauty rather than by its possibilities of emotional expression, he is a master of masters. Years will put a consummating touch on his artistry which none can help missing at present.

He was received with great enthusiasm on Saturday evening, and gave many extra numbers at the end of the program. One of them was the Schubert "Ave Maria," immediately followed by "Eili, Eili." No one seemed disturbed by the "leap from Gentility to Zionism," as one member of the audience characterized the coincidence.

Emanuel Balaban furnished really splendid accompaniments. D. J. T.

A series of five lectures by William J. Henderson of the New York *Morning Sun* will start Wednesday afternoon, Feb. 5, in the studios of Herbert Witherspoon, 44 West Eighty-sixth Street, New York. These lectures by the eminent music critic follow a course of four given by Mr. Witherspoon himself, which ended Jan. 29. The five lectures, which are given at 4.30 p.m. Wednesday afternoons, are on Feb. 5 and 19, March 5 and 19, and April 2.

CHICAGO ACCLAIMS THREE GIFTED MEN

McCormack, Gabrilowitsch and
Heifetz Welcomed by Capacity
Audiences

CHICAGO, Jan. 27.—Nothing of recent happening has been more encouraging than the increased interest in recitals. Those who had occasion to attend the three attractions on the afternoon of Jan. 19 saw three halls filled to their legal limit, with many people turned away who would have been patrons had they been able to purchase tickets.

These three were John McCormack at the Auditorium, Jascha Heifetz at Orchestral Hall and Ossip Gabrilowitsch at Kimball Hall. McCormack and Heifetz are accustomed to face vast audiences; even the most troublous times have not sufficed to interrupt their popularity. Gabrilowitsch, however, is not; he has played here many times before audiences which were in no degree commensurate with his vast ability. To see him met by a crowd that required extra rows of seats in the hall and that overflowed upon the stage until there was barely room for his piano and himself gave hope for what is to come.

Chopin was the sole subject of Gabrilowitsch's program, and he played this music as it has not been heard since the days of Vladimir De Pachman. In one respect it was even better, for Gabrilowitsch in all his music includes an element of cheery, sane, open-air, oxygenated energy which is quite as good for Chopin as for any other composer. Nothing could have been more inspirit-

ing than the enthusiasm with which he attacked the G Minor Ballade, a piece seldom played well; nothing more charming than the group of twelve Preludes. There were many pianists in the audience, from the experienced teachers who came to enjoy Gabrilowitsch's individualized interpretations to the students who came with piles of Chopin works under their arms and thereby received an invaluable lesson in how to play before an audience.

McCormack began his program with the "Tell Fair Irene" aria from Handel's "Atalanta." He is a Handel singer without equal, content to sink the McCormack personality in the Handel music while still keeping the Handel music warm and vital. Crowds go to hear him sing Irish songs and ballads, as well they may, but his highest type of art is quite likely to be in the first part of his program. With him as associate artist was Lieut. Donald MacBeath, violinist, in uniform.

Heifetz's program was the same kind that he has played since his first appearance, varying only in details of compositions. He was, as always, the artist of heavenly, golden tone, and the technique that fears nothing. The audience, as ever, was in a riot of enthusiasm, asking for repetitions and keeping Heifetz playing additional numbers until nearly six o'clock. EDWARD C. MOORE.

Dallas Has First Municipal Sing

DALLAS, TEX., Jan. 16.—The first municipal sing was held in the City Auditorium Tuesday evening, Jan. 15. Mayor Joe Lawther was present and made a brief talk on the benefit to be derived from singing. Henri La Bonte has been appointed song director and David E. Grove accompanist. A crowd estimated at eight hundred were present and seemed to thoroughly enjoy singing the popular songs, also the old familiar ones. C. E. B.

BRILLIANT PRODUCTION FOR PREMIERE OF LEROUX'S "LA REINE FIAMMETTE"

Metropolitan Presents French Opera, the Libretto of Which Was Written by Catulle Mendes—
Disappointment Expressed in Critical Observation of Music Which Fails to Reach High
Standard—Geraldine Farrar Sings Well in Leading Rôle—Striking Stage Settings by Boris
Anisfeld, Latest Russian Fantacist

XAVIER LEROUX'S "La Reine Fiammette" was presented for the first time in America at the Metropolitan Opera House on Friday evening of last week. The work is in four acts. Catulle Mendes wrote the libretto, which is in form a condensation of his play of the same title. Geraldine Farrar, Hipolito Lazaro, Léon Rothier and Adamo Didur concerned themselves with the principal rôles, and Mr. Monteux did what there was to be done with the orchestra. Boris Anisfeld has supplied the opera with a modernistic scenic outfit in which primary colors curse at each other. Mme. Farrar wears costumes reputed worth something like Germany's war indemnity and there are other exhibitions of sartorial gorgeousness to give aid and comfort to the vexed disposition.

There must be profound reasons for the production of "La Reine Fiammette," if philosophy could find them out. The opera is not a masterpiece, unless it be of boredom. It had no success worth recording in Paris, where they grin and bear much. Mary Garden created the name part at the Comique in 1903. The opera disappeared after a few hearings and remained in camphor until Marguerite Carré, who is notoriously subject to the green-eyed monster when Mary does something particularly well, got it out of storage and worked her will on it a few times to ratify her own peace of mind. That done and everyone satisfied,

arbitrary abbreviation is not indiscriminate, where ruthless curtailments do not vitiate the qualities of the work. This is of them. Gratitude for matter like "La Reine Fiammette" is not an easily conjured emotion. What avail a picturesque production, the hard-working efforts of a large cast and an eminently respectable libretto when the composer has botched his part of the bargain? And the botch of Leroux is a sorry botch. Verily all is relative in this world. "Marouf" seemed trifling a short year back. But three hours of "Fiammette" will chasten those who scorned it. Repentance be theirs, and sober reflection on the mutability of mortal mind!

A Prolific Composer

The musical dictionaries write down Leroux a prolific person. He is most famous by virtue of his opera on Richepin's "Chemineau," wherewith we have periodically been threatened since the Hammerstein era and concerning which Campanini was scheduled to settle our doubts this week. But he wrote other operas, some of them unperformed, as well as quantities of non-operatic music. He has figured in the musical life of this community chiefly by a mediocre song, "Le Nil," much favored by those who lift up their voices in recital. A pupil of Theodore Dubois and Massenet, he frets himself not at all over the bitter-sweet harmonists or the atmospheric verticalists who remade French music in the likeness of strange gods that all the world was quick to follow. He says nothing his preceptors did not say and says what he says not a tenth as well.

ally, poetically and musically captivating and distinguished.

A French "Lodoletta"

When Mascagni's "Lodoletta" came upon us last season it was observed in these columns that the inanity and, as it were, the negative qualities of its music made discussion of the score difficult and profitless. The admission fits "La Reine Fiammette"—*mutatis mutandis* a French "Lodoletta." Here, too, flow the currents of sugared water which lose themselves anon in desert sands. And here again their feeble sweetness attests an organic incapacity for creation. Sapless and soulless, as Ruskin might have said. And very little is to be gained from prolonged critical contemplation of this sort of thing, this dawdling with paltry motifs and chains of inconsequential sequences. Inspiration there is none. Individuality in musical thought or musical profile neither. Candied banality (relieved once or twice by a glimmering but unfulfilled idea) and desolating vacuity supreme. Beyond question a cheerless record. But cheerless is Leroux's score.

Massenet uttered to him much of the sugar that pervades his system and thinly coats the more lyrical moments of the piece, especially of the first two acts, where the "phrase Massenetique" continually accosts the listening ear in unconcealed effort at blandishment. But in these dispensations the futility of the shadow without substance, the assumption without the conviction becomes quickly apparent. As the lyricism is insincere so the more dramatic accent is specious. Leroux is eclectic. He took his own wherever he found it, whether in Massenet, Delibes, Wagner or Puccini.

The formulas of procedure in this opera are those that Massenet employed with such elasticity and responsiveness. Though Leroux lacks his master's skill in treating the voice (there is an amount of ungainly declamation) and the orchestra discharges itself of the main burdens and deals in a few recurrent phrases. Formal numbers might be catalogued, but where the prevailing melodic impulse is so weak no benefit can accrue from such an enumeration. All the personages sing virtually the same kind of music; no effort is expended on characterization. The instrumentation—much of it light—holds out relatively little in the way of fascination. It is slender, placid, monochromatic or conventionally boisterous.

Amazing Stage Settings

There is something of the ironic paradox in the fact that an opera so entirely commonplace should be dressed in scenery of so anarchistic a temper. Doubtless the Metropolitan deserves congratulations upon every attempt to liberate itself from the scenically stereotyped. The production of "Boris," "Oberon," "St. Elizabeth" and "Coq d'Or" have shown a most gratifying tendency in the direction of progress. Anisfeld's decorations for "La Reine Fiammette" are in some essentials the most amazing of all. The apostles of emancipated scenery should make the Metropolitan a place of devout pilgrimage during "Fiammette's" residence. At least two of them rank among the most noteworthy effects of their type shown in New York—the convent, with its magnificent expanse of stained glass window and pervasive blue twilight, and the Queen's medieval apartment, vast in height, massive in red-flecked architecture, gorgeous in its rich, brocaded furnishings. And if the eye puzzled over a remarkable fresco exhibiting a reclining and complacent cow it could not refuse to batten on it. High above the doorway a pair of love birds perched in tranquillity. A setting truly evocative of medieval romance. But the remaining scenes furnished less incentive to admiration. They had the crassness and crudity of futurism without the element of apposite fancy or pertinent imagination such as renders so incomparable the effects of "Le Coq d'Or." The opening picture of the courtyard of an inn near Bologna offers an amazing spectacle of riotous, ill-blent colors, strange shapes and outlines. An excess of

strange vegetation frames the foreground. Indeterminate growths and blooms terminate in what looks like an arching frame of cactus trees. In the rear rises a striped hill resembling a misconceived zebra, and crowned with a gleaming edifice, half medieval estate, half factory. More startling, the royal gardens of the fourth act are crude to unsightliness. Here are terraced gardens of screaming green trees and brown bushes, a scarlet curtained arcade below, where royalty may sit enthroned, while above a fountain exudes palpable and stationary tinsel, and hills raise their heads to heaven in the likeness of gigantic disequibrated blue potatoes.

As to the Performance

The opera was greeted without heat. The claque had one of its field nights and after more than one curtain it found devolving upon it the full responsibility of the moment. Some of the remarkable scenic sets set hands to pattering and Mme. Farrar was the target for several bouquets after the second act. For the sake of completeness the record of this high occasion must chronicle the fact that she bestowed a salute on the lips of Mr. Lazaro.

While *Orlanda*, "the Little Flame," may not add cubits to Mme. Farrar's artistic stature, despite the splendors of satin and brocade in which she flashes upon the astonished vision, it may be set down to her credit that she did with sincerity and sometimes with charm of result a part that not even Mary Garden managed to vitalize—probably by reason of its colorless musical characterization. Profoundly impressive it was not, or even executed with broad scope of emotional denotement. But the lighter conventual episodes were pretty, delicate and gracious—notably the scene with the young novices, a scene made charming by the fresh and lovely voice of Miss Ellis. Mme. Farrar sang better than on many past occasions this season.

Mr. Lazaro gave an acceptable performance of the enamored and fanatic *Danielo*, sufficiently forcible and passionate, if not invested with the fullness of romantic illusion. His singing accorded with its usual standards. Mr. Rothier's *Cardinal Sforza* displayed an authority not evident in any of the remaining impersonations. He sang French of France, moreover, and delivered his music with admirable sonority and breadth. The ungrateful duties of the mercenary prince consort, *Giorgio d'Ast* were discharged with thoroughness by Mr. Didur. The lesser rôles were capably assumed by Mesdames Howard, Mellish, Ellis, Mattfeld, Tiffany, Perini, Sparkes, Arden and Messrs. Laurenti, Bada, Reiss, Paltrinieri and Ananian, while, of course, no flaws could be picked in the chorus. Mr. Monteux conducted very earnestly, but it was no fault of his if this music refused to be awakened to a life that was never in it.

HERBERT F. PEYSER.

Opinions of the Newspaper Critics

The *Times*: "We fear the first gravedigger in the present operatic obsequies is the composer, an accomplished musician, a Rome prize winner, a pupil of Massenet and Dubois, clever, facile, mediocre, Xavier Henri Napoleon Leroux."

The *Sun*: "'La Reine Fiammette' aroused hopes and brings some disappointment. It is not composed with force or communicative eloquence."

The *World*: "Folk who go their Metropolitan ways to discover what manner of work is 'La Reine Fiammette' must not anticipate delight through the ears; it is the eye, if anything, which will be satisfied."

The *Tribune*: "The production furnished by Signor Gatti is superb."

The *Herald*: "The management certainly did everything possible in the way of really sumptuous and unusually picturesque scenery and costumes and a cast of well balanced and efficient excellence to give every possible value and effect to the music."

Garrison Triumphs in "Lucia"

A thrilling performance of "Lucia di Lammermoor" was given last Saturday evening before an audience that packed the Metropolitan to the walls. One does not ordinarily thrill at "Lucia" performances. But this occasion partook of the extraordinary. It might be amiss to asseverate that a new star had risen upon the Metropolitan, for that tiny planet has flashed there before with the light of pure white flame. But never in so fortunate a setting. *Lucy Ashton* provoked unaccustomed emotions this time. There was good reason for it.

[Continued on page 5]

The Story of "La Reine Fiammette"

Orlanda, the young Queen of Bologna, affectionately called "The Little Flame" (whence "Fiammetta") by her subjects, has incurred the wrath of the Pope's nephew, Cardinal Caesar Sforza, who determines to have her life as the price of the heresy she has shown in assuming a sympathetic attitude toward the Lutheran doctrine. To this end he plays upon the covetousness of her husband, the ambitious adventurer, Giorgio d'Ast, whom the idea of being known as merely the Queen's consort continually galls. Sforza, by reminding him that he would be King were his wife out of the way, consents to her assassination. For this purpose one of the Cardinal's ready tools, a young fanatic by name Danielo, is selected. Danielo rebels at first against the idea of the murder. But he is prevailed upon by a falsehood of the Cardinal to the effect that the Queen had slain his brother. Before setting forth on his mission Danielo repairs to the Convent of Assisi to take leave of a young woman, Helena (in reality the Queen), whom he loves. Orlanda, without revealing her identity, carries him off to one of her castles, there to fulfil their mutual ardor. Warned of the conspiracy against her life and acquainted at last with Danielo's purpose, she goes to Bologna. The young assassin makes his way to the presence of the Queen, but recognizing the woman he loves as he is about to strike, drops his weapon and is condemned to death by the Cardinal for his weakness of will. Giorgio promises Orlanda her lover's life if she will abdicate in his favor. To this she consents, but the Cardinal will not be thwarted of his purpose to have her life. Danielo seeks her out in a convent where she awaits her execution. He learns from her lips of the Cardinal's falsehood regarding his brother's murder. He strikes at the Cardinal with the executioner's axe, but in vain. In company with the Queen he is led to the headsman's block.

it was sent back to sleep after the manner of Alice's dormouse.

Sober cogitation yields no answer touching the need of it at the Metropolitan. Inevitably the inquiring mind wanders to Chabrier, to d'Indy, to Ravel, to Lalo, to Raoul Laparra, to certain operas of Massenet untried here—wanders and wonders. Why ditch-water like "La Reine Fiammette" while we grow full of years without Charpentier's "Louise" and fulfill our earthly days in ignorance of "Gwendoline," "Fervaa," "L'Etranger," "L'Heure Espagnole," "La Habañera," "Le Roy d'Ys," "Esclarmonde," "Ariane," "Panurge"?

Revised for American Consumption

Report has it that "Fiammette" was liberally slashed and sliced for American consumption and something like an hour removed from its bulk. At that, there is much reason to believe that the excising process could have been carried to greater lengths with profit all around. There are cases where even the most

A pedestrian intellect, begetting platitudes.

The book of "Fiammette" is worthy of better handling. The intrigue offers nothing new in character or situation, but it makes thoroughly effective operatic material—better than the Sardou pieces that Puccini and less fortunate folks capitalized lyrically as the original fabric began to wear threadbare. And it had its day of success abroad as a play. Julia Marlowe enacted an English version of it here, but without memorable consequences. The original verse was turned into poor prose. Mendes made the operatic condensation, which, like the original, contains conceits of a singular lovely poetic fancy. A poetic librettist *par excellence* was Mendes. The book of "Ariane," for which Massenet wrote delicious music, is a very jewel in itself. There is an opera that might well commend itself to Mr. Gatti in his eager pursuit of French works—an opera of splendid spectacular possibilities and at the same time dramatic-

SCENES FROM "LA REINE FIAMMETTE" AT THE METROPOLITAN



Adamo Didur, as the Count, Denounces "Orlanda" (Geraldine Farrar). At the Right of Miss Farrar Is the "Cardinal Sforza" (Leon Rothier), and Grouped About Her Are Ladies-in-Waiting, Misses Mattfeld, Ellis, Sparks and Beale. Photo by White



The Deposed Queen (Geraldine Farrar) Tells Her Ladies-in-Waiting of Her Impending Fate.

[Continued from page 4]

She was impersonated by Mabel Garrison, great artist, great singer, American. Miss Garrison, of course, has no need of introductions. She is well liked

by operagoers. She proved herself beyond peradventure in the "Impresario" last year and again when they gave her a chance in "Le Coq d'Or." But *Lucia* is a time-honored test. There had been no disposition at the Metropolitan to

trust her with such responsibilities. One night last season she essayed the "Mad Scene" in concert with startling success. Apparently Mr. Gatti remembered. On Saturday they gave her the whole opera. And now the worthy impresario's action



Leon Rothier, as "Cardinal Sforza," Pronounces the Curse of the Church on the Lovers. Hipolito Lazaro as "Daniello," the Novice, and Miss Farrar as "Orlanda"

should be its own reward. To fill the Metropolitan's coffers he should have to do nothing beyond "*Lucia*" with Mabel Garrison.

[Continued on page 6]

The Week of Opera At the Metropolitan

[Continued from page 5]

She scored a triumph. The audience rose at her with a unanimity and a passion of enthusiasm that must have surprised her. Even the stolid capitulated and beat their palms sore. The initial soprano airs of the first act were loudly acclaimed, while the progress of the "Mad Scene" was simply arrested flat. Not even Mr. Caruso has been able to call forth demonstrations more spontaneous and sincere.

Mabel Garrison is the finest *Lucia* heard in New York since the prime of Marcella Sembrich. This statement shall stand regardless of any other lady, present or past, of the colorature persuasion. Some of these have sung portions of the rôle with more glitter and brilliance. But not one of them has fused exquisite smoothness and velvet beauty of voice and song—to say nothing of rare taste and musical feeling—into so true and sincere an impersonation that stands out as a unified and finished art product. Where the foreigners have accustomed us to an automatic spouter of airs, Miss Garrison gave us a touching, distinguished, delicate dramatic conception to which the various airs and show pieces were legitimate and indivisible accessories. Where others peregrinate through the forest of Wolf's Crag in ridiculous ball gowns, she appeared in Highland plaid. This at one end of the evening. At the other she uttered the spell of fluted madness not as an ornament of vain display but as a kind of pathetic eloquence.

Her voice has never sounded lovelier, her intonation was never truer, her coloratura never more spontaneous and free from meretriciousness, her legato never more silken. She suffered from nervousness in her first air, but sang it ravishingly notwithstanding. Then the applause moved her and she recovered.

From that on was pure delight and vocal sunshine. The Mad Scene had, as was just intimated, a kind of pathos. But it had exceptional virtuosity, too—crisp staccati, scales like matched pearls, trills of unexampled evenness. A more perfect high E flat in body, pitch and beauty has not issued from a human throat in many a day in this vicinity.

With Miss Garrison "*Lucia*" should enjoy new life, become one of the season's major successes. The other members of Saturday's cast seemed fired by her example. Mr. Martinelli, the *Edgardo*, was superb. He has done nothing better. Mr. de Luca made an admirable *Enrico Ashton*, and Mr. Rothier a sonorous *Raimondo*. Miss Egner and Messrs. Bada and Paltrinieri completed the cast, and Mr. Papi conducted.

"Manon" Has Mme. Alda in Title Rôle

The woes of Puccini's ill-fated heroine had auditors aplenty on Wednesday evening, Jan. 22, for "*Manon*" continues to interest even the most hardened habitué of opera. Mme. Frances Alda is more at home in the part of the lovely and fragile heroine than in any other rôle—except, it may be, *Marguerite*—and she invested it with vocal beauty and heartbreak. Admirable support was given by Giovanni Martinelli, in the rôle of *Des Grieux*, who rose to truly admirable heights in the deportation scene. De Luca was as usual the *Lescant*, a *Lescant* that was sung with all the authority one expects from this fine artist. Andres de Seguro was again the *Geronte*, and the principals had the further support of Angelo Bada, Albert Reiss, Mario Laurenti, Flora Perini, Vincenzo Reschiglian, Pietro Audisio and Giulio Rossi. The opera was ably conducted by Mr. Papi, whose spirited leadership brought out to the full its musical values. M. S.

INDIANAPOLIS APPLAUDS HOFMANN'S FINE RECITAL

Splendid Program by Pianists—Beach
Sonata Played by Tallarico—
Local Concerts

INDIANAPOLIS, IND., Jan. 20.—Those who attended the recital given by Josef Hofmann on Jan. 19, at the Murat Theater, were continuously enthusiastic through the entire program. His program, varied in make-up, revealed the artist in all phases. His generosity in giving several "bis" numbers was also a treat.

Pasquale Tallarico, pianist, was presented by the College of Music and Fine Arts on Jan. 16 in a recital at Hollenbeck Hall. In choice and execution his numbers were excellent. Of unusual interest was the Prelude and Fugue, by Mrs. H. H. A. Beach, having here its first performance in Indianapolis.

At the meeting of the Harmonie Club on Monday afternoon in Hollenbeck Hall a delightful program, embracing the music and dances of the Allied nations, was given in costume. Taking part in the program were Mrs. Charles Tuttle, Mrs. E. C. Johnson, Mrs. Frank Gregor, Mrs. Thomas Baxter, Rachel Hamilton, Norma Mueller, Leona Wright and Marguerite Holzbauer.

About forty guests enjoyed a program of songs given by Mrs. Hazel Simmons-Steele in Studio Court on Jan. 17.

The song cycle, "A Lute of Jade," by Gena Branscombe, was beautifully sung by the hostess. Assisting her was Lieut. Paul Klee, baritone. John L. Geiger, who coached the singers, was at the piano. P. S.

DINNER OF DENVER MUSICIANS

At First Reception More Municipal Help
Promised Music

DENVER, Jan. 17.—The Musicians' Society of Denver held its first annual dinner at the Savoy Hotel last evening, with an attendance of something more than one hundred. Frank E. Shepard, chairman of the Municipal Music Commission of Denver, told the musicians present what the commission hopes to do in the way of serving this community to the utmost, through the city's musical resources; City Organist Lawrence Whipp told about certain changes about to be made in the municipal organ, which have been suggested by experience during the first year of the instrument's use, and which will, in his opinion, leave no doubts about its being one of the greatest organs of the day; and Frank Farmer interested the company tremendously by his graphic exposition of the methods of the successful army song leader. John C. Wilcox was toastmaster. A special feature was the performance of four settings for solo voice of the poem "In Flanders Fields," all by local musicians who were present to play their compositions. The composers thus represented were Mrs. Rivers, whose song was sung by Hazel Engel, contralto; Miss Grossmeyer, with Mrs. L. C. Fulenwider, contralto, as the exponent; Henry Houseley, with Mrs. Rose McGrew, soprano, and Henry Sachs, whose song was delivered by John C. Wilcox, baritone. It was interesting to note how differently the poem had appealed to each composer. A New York publishing house some weeks ago accepted Mr. Sachs' setting of "In Flanders Fields," and it will doubtless soon be on the market. The Musicians' Society is planning a spring "Frolie" in March or April. Meanwhile the sectional study forums are being held monthly for active members.

Mabelle Nash-Roesch, a local soprano, presented a unique costume recital at El Jebel Temple a few evenings ago. She impersonated Jenny Lind, Adelina Patti, Nellie Melba and Mme. Galli-Curci through costuming and facial "make-up," singing a group of songs associated with each of the prime donne. She was cordially received. Mrs. Roesch had the assistance of Robert Edwards, tenor, whose singing of the Campbell-Tipton "Spirit Flower" was particularly beautiful; by Arthur Laubenstein, accompanist; Jean Mignolet, flautist, and Frankie McMahon, danseuse.

News that Lieut. Horace Wells of Denver has landed at Boston holds much interest for Denver musical folk. Lieutenant Wells was one of the most popular church and concert tenors of the city before he went to France in the aviation service. Assigned to the Royal Flying Squadron of the English forces, he had several thrilling air battles, and finally was brought down and made prisoner by the Germans. He escaped without serious injury. It is expected that Lieutenant Wells will return to Denver, and there is no doubt in that case that he will at once take an even more prominent place in our musical life than he held before his departure.

J. C. W.

WELCOME TRIO DE LUTECE

Palo Alto Hears Organization, with
Lucy Gates as Soloist

PALO ALTO, CAL., Jan. 20.—The Peninsula Musical Association's seventh season opened last Thursday evening with a concert by Lucy Gates and the Trio de Lutèce. The Stanford University Assembly Hall was well filled for this occasion. The advance sale of season tickets was much smaller than in previous years, but the last minute rush on the box office tended to bring the seat sale well up toward the average of past years. People either forgot their fear of the influenza or, possessing the courage of their convictions, appeared securely masked, but neither gauze nor the germs interfered with the pleasure of the evening.

Seldom, if ever, has an audience been privileged to hear such perfection in ensemble as that demonstrated by this notable combination of artists. The program, composed almost entirely of the works of French and Russian composers, began with Rameau's "Deuxieme Concert in G," beautifully interpreted by the trio. Tchaikovsky's well-known "Song Without Words," Cui's "Orientale" and a "Spanish Serenade," by Glazounoff, made a fascinating group, which further displayed the artistry of Messrs. Barrère, Salzedo and Kéfer. The "Dolly" Suite of Fauré's, which closed the program, seemed rather inconsequential, although the performers made the most of the composition.

It would be unkind to Lucy Gates to chronicle an opinion of her work based upon the single hearing of last Thursday evening. She was very evidently indisposed, and it is to be hoped that the many persons who heard her for the first time on this occasion, will have an opportunity to hear her under more favorable circumstances. However, the audience was more than cordial to Miss Gates and granted her quite an ovation. Her work improved with each succeeding number to such an extent that the keen disappointment experienced by a large part of the audience during the first number was later replaced by regret that we were not privileged to hear Miss Gates at her best. Her numbers comprised Rimsky-Korsakoff's "Hymn to the Sun" and short numbers by William Stickles, Howard White, Grieg, Pierné and George Hué. M. M. F.

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THREE NOTABLES ON BILTMORE PROGRAM

Biltmore Friday Morning Musicales, Jan. 24. Soloists, Mme. Helen Stanley, Soprano; Leopold Godowsky, Pianist; Andres de Seguro, Bass-Baritone. The Program:

"Offrande," R. Hahn; "La Jeune Princesse," Grieg, Mr. de Seguro. "Aria de Lia" ("L'Enfant Prodigue"), Debussy, Mme. Stanley. Nocturne and Scherzo in B Flat Minor, Chopin, Mr. Godowsky. "Dear Old Pal of Mine," Lieut. Gitz-Rice; "Daddy's Little Boy," Mana-Zucca; "Clavelitos" (Spanish), Valverde, Mr. de Seguro. "Promenade a'Mule," Fourdrain; "L'ame des Iris," Rhene-Baton; "Nocturne des Cantilenes," Poldowski, Mme. Stanley; "March Wind," MacDowell; "Humoresque" (from "Miniatures"), Godowsky; Toccata (from the Fifth Concerto), Saint-Saëns, Mr. Godowsky. "Pesca d'amore," R. Barthelémy; "Le coeur de m'amie," J. Dalcroze, Mme. Stanley and Mr. de Seguro.

Among the interesting programs that have been heard at the Biltmore musicales this season, none has given more sincere pleasure than the one in which Helen Stanley, Leopold Godowsky and Andres de Seguro were heard. Given a recital by any one of the three, a capacity house is the result, so it is a small wonder that the Biltmore ballroom was filled on Friday morning.

Mme. Stanley is one of the most gifted interpreters of the modern French song that we have to-day. She again proved her rare gifts in this field of the recitalist's art with her singing of the Aria de Lia from "L'Enfant Prodigue" of Debussy, and gave an eloquent demonstration of her art in enfolded the emotional values of a work in her singing of the Poldowski "Nocturne des Cantilenes." The Barthelemy and Dalcroze duets were beautifully sung by Mme. Stanley and Mr. de Seguro as the closing offerings of the program.

Mr. Godowsky opened his offerings with two Chopin numbers. There are few pianists before the public who combine as Mr. Godowsky does gifts of intellect with poetic insight, true sincerity and great technical skill. His playing of the Toccata from the Saint-Saëns Fifth Concerto gave one an additional memory to store away on the shelf labelled "perfect interpretations."

Mr. de Seguro was at his best in the "La Jeune Princesse" of Grieg and the "Clavelitos" of Valverde, but such songs as the Gitz-Rice and the Mana-Zucca compositions are obviously not for him, and the reason for their appearance in his repertory will remain among the mysteries.

Elmer Zoller was at the piano for Mme. Stanley, and Emil Pollak performed a similar office for Mr. de Seguro. M. S.

Kitty Cheatham Honored Guest of North Atlantic Fleet

Kitty Cheatham was the guest of the North Atlantic Fleet last week when she was entertained on Rear Admiral Mayo's flagship *Pennsylvania*, and later conducted to the other battleships in the North River, on the Admiral's private boat. Miss Cheatham is always an honored guest in the Navy and Army, not only because she has a large family connection in the service of the United States, but because of her personal interest in the sailors and soldiers, and the work that she has done in interesting them in good music and in the true community spirit.

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The Time needs heart—'tis tired of head

Vainly might Plato's head revolve it;

Plainly the heart of a child could solve it.

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Dear MUSICAL AMERICA:

What will be the effect of the bone-dry law when it goes into operation on the first of July next, on the musical life and activities, and also on the musical industries, of this country, for it is self-evident that so drastic a measure must have an important influence on the social life of the people as well as on its industrial and commercial life?

Before we attempt to answer the question, which is being put by many, let us first consider whether this bone-dry law passed by Congress and since endorsed by over a two-thirds majority of the legislatures of the various states, was the result of an imperative demand on the part of the people, who had had an opportunity to express their opinion in the matter. And here it must be admitted, wholly apart from the merits of the issue one way or another, that in the first place the people have had no recent opportunity to express their views and that when they did, as for instance at national elections, when there was a prohibition candidate, the verdict of the great majority has unquestionably been against such a measure. The law, therefore, will go into effect with a large proportion of the people antagonistic to it, more particularly on account of its radical character.

How, then, was the measure put through, with the speed which accompanied its enactment and its endorsement?

Through the activities of the Prohibitionists, who were well organized, were backed by the millions of Rockefeller and a number of the church people, especially the Presbyterians, Baptists, Methodists, the Catholics being opposed, as has been shown by Cardinal Gibbons in a recent utterance to the drastic law. The same may be said of the greater proportion of the Jewish people, who are notably temperate. Did you ever see a drunken Jew?

Opposed to the extreme law also is the great mass of our foreign population, who are accustomed to a glass of beer or a glass of light wine.

The measure was, therefore, put through without the American people having any opportunity to express their opinion. In fact, in many of the states, where a referendum or appeal to the people, so as to make a measure legal, is part of the state law, that issue is to be fought, if it is made, by the Prohibitionists.

Thus without desiring to go into the political side of the question, we must admit that a very serious situation was created in that the action of Congress and of the various state legislatures virtually swept aside the whole issue of state rights. It also established the right of legislators to pass a measure which had not been submitted to the people at the time they were candidates for election. We have here, in the opinion of fair-minded men, the methods of autocracy absolutely supplanting the rights of democracy.

Of the evils of intemperance it is almost unnecessary to speak. They are well known, generally admitted. There is scarcely a family that has not suffered from them. Furthermore, there is an almost universal consensus of opinion among scientists that the use of spirituous beverages, the whiskies, the bran-

dies, the gins, etc., are, except in certain cases, unquestionably deleterious and harmful, all the way from impairment of energy to more serious effects. This view is unquestionably taken by the great majority of doctors, who, however, see you when you are sick or suffering, so that they are face to face with the sad or seamy side of life all the time.

For these reasons it is very evident that the extreme Prohibitionists were able to rely not only upon the large church element which is unquestionably opposed to alcohol in any form, but they could also base their position upon the expert opinion of scientists and of the great body of the medical profession.

Now let us see what would be a fair judgment with regard to the majority opinion of the country, if the matter were directly put to a vote and people were able to record their vote and send representatives whether to Congress or the state legislatures representing their views?

It is held by many that it would be in the way of legislation that would absolutely restrict the consumption of strictly spirituous beverages, except under certain conditions; that it would abolish the saloon, as such, and as it is run; but that it would permit the manufacture and sale of beer and light wines, also under certain restrictions; that it would increase the penalties for drunkenness; and that finally it would see the importance of enacting drastic pure food laws, for the reason that a great deal of the crime and inebriety with which the community has to contend is the result not of intoxicants but of the unquestioned filth that has been foisted upon the public through the greed of distillers, brewers and those who retailed the stuff they made.

Incidentally let me add that one of the causes of the tendency of human nature to demand a stimulant is the inability of the average woman, especially among the working class, to know what to do with the food when she has it. The working man, having a poor breakfast and a weak cup of coffee, is inclined to take a drink. If he has a good soup or something solid in his stomach, he doesn't need it. That, however, is another question.

It is also proper to take into consideration that the existing conditions, in which commercial and industrial life are conducted, are in the main unsanitary and mentally as well as physically depressing and exhausting. Thus there will probably be when the dry time comes a great increase in the use of drugs and narcotics, as well as the use of such beverages as contain deleterious elements, many of which are already on the market. There will be also no doubt a tendency in many places to manufacture spirituous beverages illicitly, which will throw on the national and state governments a tremendous burden in the way of organizing hundreds of thousands of officials, detectives, spies, to make prohibition really effective.

With this statement of the general situation, so that it may give us some idea of the future attitude of our people, let us see what may be the effect upon the social, and particularly musical life of the people, as well as its effect upon the musical industries? If the law is obeyed, and more or less rigidly enforced, it is obvious that the nation will have the vast sum commonly called its "drinking bill" for other purposes. This should mean, certainly among the wage earning class, a greater ability to purchase useful things for the home. This should mean a very great impetus given to the musical industries and also should mean an impetus given to musical entertainments of all kinds, from the most popular to the highest.

It will no doubt also greatly improve the effectiveness of the worker, all the way from the wage earner in the factory, the man in the office, to those higher up. And here it may not be amiss to state that this has been recognized so well that those who can go back a third or a half a century have long realized that the American people, without a prohibition law, have been steadily growing more temperate. We have abandoned the heavy drinking habits of our fathers and forefathers and whereas it used to be a common thing for business men to imbibe a good deal, even during business hours, to-day that is an exception. The American business man has found out that success lies with a clear head.

Let us, however, pursue the argument further and realize that however great may be the loss to brewers and distillers, however large a number of persons, through the new law, may be thrown out of their employment, still that will be more than offset by new industries which will be created and also by the fact that the great mass of people will have just so much more money for something else, in which music and musical instruments

will no doubt receive fully their share, if not more than their share.

If the new law does away with the cabaret, its atrocious music, and if it, as has been proposed, transforms the larger saloons into community centers and clubs for working people, where they can hear some good music, it will go far to recommend itself to many who now oppose it. The plan to change the saloons into workingmen's clubs already in operation in Harrisburg, I believe, will create opportunity for the musicians and greatly aid the sale of musical instruments.

Now, however, let us take the other side of the question and see what the effect will be.

There is a strong probability that when the law goes into effect and people realize that they can no longer meet the issue with indifference, that the great mass of wage earners who have been accustomed to their glass of beer and who claim, with much truth, that they need it, and also the millions who have been accustomed, for generations, not only to their glass of beer but to a glass of red wine, particularly our foreign population, will be up in the air, and indeed, it will not be too much to say that they will be so indignant that it may precipitate a nationwide strike on the part of labor, which has already registered a protest against the law through the American Federation of Labor of over two millions. This protest will be no doubt endorsed and backed by the great number of so-called moderate drinkers, that is those who take a glass of wine or beer with their dinner at the end of the day, when they reach home, and who comprise a larger number of persons than perhaps the Prohibitionists would admit. It is precisely this class which has recently caused a political as well as social revolution in Norway, where two years ago they passed a bone-dry measure but have now gone back to a modified form of license.

We see, therefore, that when the law goes into effect there will be much to be put to its credit, but also that there is grave danger of such a social upheaval as may more or less prostrate industry and commerce for a time and so gravely affect the musical world. It is very certain that no such law would be possible in any of the European countries. Labor alone would resist any attempt at such an interference with its personal liberty, which brings us, of course, to the issue here, as to how much personal liberty a man has who is not permitted to have a glass of light wine or beer in his own home and has not even been consulted in the matter, indeed has had no opportunity to register his opinion or vote, one way or another.

There is one further aspect of the situation which should be considered, particularly with regard to Chicago, New York, Boston, and some of the larger cities, namely, what will be the effect upon the great masses of those who are accustomed to seek the principal cities, notably New York, for recreation, for diversion, for a holiday? How many people realize that from 35 to 40 per cent of those who attend the opera and the theaters are from out of town, people who desire to get away from the restrictions of their own often narrow-minded communities and like to come to New York with their families for sociability, for enjoyment, and are accustomed in a moderate way to take a glass of beer or wine with their meals, as well as with their families. Will the bone-dry law cut down this constant migration to the big cities, and if so, will it not very seriously affect the receipts at all musical entertainments?

Furthermore, as a great deal of innocent social life centers round "the glass that cheers" will our social habits change with the new law, with the consequent abandonment of much of the music in the home?

In the whole argument I have not discussed the relation between music and beer. I leave that to the Germans, who have always, we know, associated song with "gemütlichkeit," which "gemütlichkeit" included more or less unlimited quaffing of the amber liquid that they all love.

Of one thing we may be assured. If the new law works out, on the whole, to the benefit of the people; if it is shown that crime, insanity, and sickness have been greatly reduced; if it can be shown that the efficiency and the morale of the people have improved; if it can be shown that the musical life of the people has not suffered but has perhaps improved; if it can be shown that the theaters are just as well patronized; if it can be shown that the musical industries have prospered to a greater extent than ever, then it will be very difficult indeed to cause the abrogation of the law, and those who have been accustomed to a modest use of

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 157



Mme. Margaret Matzenauer Caught by
Viafora's Photographic Eye as She Sang
"Dalila"

beverages they believe to be harmless will have to give way to the majority sentiment.

On the other hand, if this drastic law which has been forced upon the public without any reference to their wishes in the matter, one way or the other, should prove that the great mass of industrial workers are opposed to it and cannot maintain their efficiency; if it can be shown that drug forming and other bad habits have replaced the former tendency to excess in the use of wine, beer and spirituous liquors; if it can be shown that the taxation already burdensome has been greatly increased on real estate and on incomes to offset the loss of revenue from the sale of intoxicants, then there will be undoubtedly a movement looking toward the formation of perhaps a new political party, which will endeavor to frame a law which will permit the use of light wines and beers, in moderation, and will also thereby establish something in the way of the right of the individual to that personal liberty of which we talk, write and print much, but of which very little exists.

Everything, therefore, depends as to how the new law will work out.

It is the night of the première of the Xavier Leroux opera "La Reine Fiammette," founded on a well known drama by the celebrated French writer, Catulle Mendès. The house fills up slowly, contrary to the custom in European cities when an event of some importance is to happen, and it is not till nearly twenty minutes past eight that every seat is occupied.

Judging by opinions among the critical who meet in the foyer after each act and by the criticisms of the morning papers, that element did not think favorably of the work from a musical point of view, though all were agreed as to the completeness and indeed splendor of the presentation and that Mr. Gatti had again reached the high standard to which we are now accustomed under his management. In the various articles, the critics displayed a large amount of erudition. They were careful to point out where they think the composer was influenced by certain distinguished composers, dead and living, but scarcely any reference whatever was made to the manner in which the opera was received. Indeed, only perfunctory reference is made to the performance of the principals, so that it is very evident that most of the notices had been written, in advance, on the strength of the rehearsals, as is usual, and, indeed, compulsory, under the conditions which make it impossible for a critic to attend a performance, leave the opera house at eleven or later, and write

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

a column or more and have it to his paper within a few minutes.

With regard to the reception of the work by the public—and that is precisely what Mr. Gatti has always insisted should be the first duty of the critic or reviewer to report, very little reference was made as I said and that was more or less perfunctory. As a matter of fact, the work, from the compelling and dramatic character of the story aroused the greatest interest. The performance was so good, the scenery and costumes and the singing and acting of the principals so excellent that the majority sentiment was unquestionably in favor of the work. I heard any number of people say that it had a far stronger appeal than many other novelties which Mr. Gatti and also his predecessors had produced at the Metropolitan. All this, of course, irrespective of the opera's merits as a musical work, with which the critics consider they are principally concerned.

The story, which is supposed to occur in mediaeval times in Bologna, Italy, turns upon the adventures of a young and amorous queen, who having selected a husband from the ranks, later falls in love with a young monk and so prepares her own doom, not because of her infidelity, but because a cardinal who hopes to get her husband in his power sees an opportunity to get rid of her by causing the young monk, her lover, to assassinate her in the belief that she had been the author of his brother's death, all of which is only possible because the young monk, up to the time of the attempt of the assassination, believes that he has been the lover of a nun. When, however, he comes to do the deed, he recognizes in the queen the sweet nun, his mistress, the dagger falls from his hand, he then turns on the cardinal, is seized, and he and the queen are led to death, she having been condemned as an apostate to the faith. The lovers clasped in one another's arms proceed triumphant to the block.

Inasmuch as one of the scenes discloses not only the bedroom but the bed of the queen, in which she and the young monk have been reposing, do you wonder that the church put the work on the "index?"

The bed was put discreetly way back on the right side of the stage, probably because on that side of the auditorium most of the "respectables" are seated. However, it was in full view of those on the left side of the auditorium, where down below sit those Bolsheviks whose inappropriate applause so often "gets the goat" of our dear friend Henderson, the venerable music editor of the New York Sun.

While I will leave the discussion of the actual musical values of the opera to your critics, I must say that much of the work appeared to be melodious, worthy, yet often reminiscent. The orchestration seemed a little thin at times and not as inspired as one might expect from the quality of the many dramatic situations which follow one another.

One great effect was marred in the scene of the attempted assassination of the queen because of a too quick curtain, so that the audience barely saw what happened and so was taken unawares. In another place a very strong dramatic effect was marred, namely, in the last act, where there is an intense scene between the young monk and the queen, in which he accuses her of having murdered his brother and where she shows him that the accusation is false, all of which is carried on in a low tone and which is spoiled, so far as the audience is concerned, by the brass, which played away as if it were "Pike's Peak or bust." When I mentioned this fact and suggested that Mr. Montoux, the conductor, who by the bye did fine work, be advised to put the brass in cold storage after the third act, your eminent critic Mr. Peyser said: "It was not the conductor. It was the composer."

The scenery, painted by Boris Anisfeld, a young Russian, was in the first act more characteristic of Slavic mediaeval rawness than of Italian mediaeval brilliancy. But the interiors that followed were masterpieces and in many ways surpass anything I remember at the opera house for a long time.

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Now as to the performance.

Geraldine Farrar gave a most delightful, artistic, well-imagined and well-rounded representation of the young queen. Many times she suggested Mary Garden both in appearance and in her acting. By the bye, I believe Mary Garden originated the rôle when the opera was first produced in Paris in 1903. Certainly Mme. Farrar in her blond wig and her wonderfully artistic costumes was a vision of beauty. She was dainty, charming, impressive all the way through. Her acting was always restrained, characterized by none of the eccentricities and extravagances which we have been accustomed to with her, and whether she was making love to the young monk or defying her husband, she was true to type and most convincing. In the last act, where she realizes that she is about to be beheaded and where she clasps her young lover in her arms and they go together to the block, she rose to a height of which with all her successes, she may well be proud.

I do not desire to be hypercritical, but it certainly seemed to me, and no doubt to others, that the great dramatic situation where the young monk recognizes that the queen whom he is to assassinate is the sweet nun who has been his mistress, is largely spoiled for the reason that in the convent where she first meets him, she was dressed like a queen, with a crown. How ever could he have supposed for a moment that she was a nun, in such a costume?

Lazaro the Spanish tenor, as the young monk, was effective and sang finely. He gave Mme. Farrar good support, though his habit, customary, as we know, on European operatic stages, of turning to the audience during much of his singing, is out of date with us here in this country.

Leon Rothier gave, as the plotting cardinal, a masterful performance. He has a splendid voice, superb diction.

Of the others, Didur deserves a sincere word of appreciation for his representation of the thankless rôle of the husband. He is such an artist that it is a pity he has not more voice.

A little lady by the name of Mary Ellis made a hit in two small rôles, which she doubled, while Kathleen Howard was dignified and satisfactory as the mother of the convent.

There was considerable enthusiasm during the performance, certainly at the close of the second and third acts, and if the popular voice has any value, the work undoubtedly pleased. It was certainly conceded that Geraldine Farrar had made one of the hits of her life. But yet, according to some of the critics, "La Reine Fiammette" was not worth the money, the work, the trouble and the devotion concerned in its production.

We must have standards, yes, and critics must be true to their vocation, but I often wonder how it is that nearly all the greatest works that have ever been produced on the operatic stage have been damned, at the start, by the critics.

If I were a composer of opera, I would be most afraid of their praise.

* * *

Apropos the stand I have taken with regard to the production of the works of Wagner, which I have always maintained can be done not only on account of their great musical and educational value but for the plain reason that if there was a Revolutionary, if there was a man of eminence who hated everything that is understood by "Kultur" and "Prussianism," it was Richard Wagner.

Regarding this, I have received a very interesting letter from Josef Stransky, the eminent conductor of the New York Philharmonic, who writes:

"A point which nobody has as yet paid attention to is this. The Germans did not name their lines after Wagner. There is no 'Kriemhild' in the 'Ring' but there has been a 'Kriemhild-line.' They named their trenches after the old Nibelungen-Lied which Wagner did not use for his version. He used the Scandinavian 'Saga' for his Nibelungen Myth. His 'Ring' is the glorification of the fight against gold id est 'capitalism' and *Wotan* who considered his 'contract' with *Fafnar* and *Fasolt* 'a scrap of paper' had to perish. In the 'Ring' justice triumphs against 'might' and therefore the 'Ring' should be given to show to the Germans that their greatest musical dramatist was a prophet who foretold their present downfall. Wagner was not a propagandist for Kaiserism, just the opposite—he was much more the first Bolshevik."

* * *

Albert Spalding, they tell me, will soon be back with us again, under the auspices of the Wolfsohn Bureau. Whether this means changes regarding

some of the artists which the Bureau now has, is more than I can tell you at the moment. At any rate, Spalding deserves a splendid welcome. For patriotic, public-spirited motives he gave up at least \$75,000 worth of engagements to go and do his bit abroad, where he has been for two years in active service, and where, too, he has made a fine record.

Spalding had two big fights on. One was with himself. The other was with the indifference of the American public to its own talented musicians. And it was a long time before, to quote the vernacular, he was able to "put it over" and saw a really remunerative season in front of him. When it came, it came "with both feet," as they say. But when the war broke he quit, at the very height of his success, to go to the front.

When I said that he had two difficulties to overcome, the one was temperamental. Spalding, when he started out, was largely an intellectual player. People said he was somewhat cold. After a time, however, he warmed up and then became the fine artist which he undoubtedly is to-day. When he comes back to us it will be found that his experiences have broadened him, as well as deepened him.

It is only those who know somewhat of his struggles and the long time it took for him to gain the recognition to which he is entitled, who can appreciate the sacrifice he made. When he returns to us he will get a royal welcome, first because of his greater art, and next, because of his patriotism and his unselfish devotion to what he believed his duty as an American.

* * *

A bad row has broken out in the Police Band, which has hitherto borne an enviable reputation, and the matter has finally come up for judicial treatment before John W. Goff, Jr., Deputy Police Commissioner. This means that Police Commissioner Enright has been finally reached, in spite of the gorgon-like guardianship maintained over his correspondence and his person by his distinguished secretary, Colonel Porter.

The matter has more importance than would appear on the face of it. New York needs and should have a first-class municipal band and orchestra. This can only be provided, it is obvious, in two ways: either out of the funds of the city or through the contributions of public-spirited citizens. It is said that the city has no money for such a purpose. In fact, as we know, the annual appropriation for municipal music, under the late Mayor Mitchel, was reduced from a paltry \$80,000 to a still more paltry \$16,000 a year, for the late Mayor had no use for music or musicians, being in sharp contrast, in this regard, to our present Mayor Hylan, who appointed Mr. Philip Berolzheimer Special Deputy Commissioner of Parks—he has since become Commissioner of Parks—to look after the municipal music, which has been done in a very fine way, for Mr. Berolzheimer is a wealthy man, very public-spirited, and exceedingly popular.

As the city seems to have no money for a municipal orchestra, and as it would take probably a quarter of a million a year, in the way of subscriptions, to maintain a municipal band and orchestra, it occurred not only to some members of the band but to others who have been interested that there is already a fine nucleus for such a band in the Police Band, but that the band needs re-organization and a conductor who would increase its efficiency.

And then the fun began. Mr. Berolzheimer, with characteristic generosity, offered to pay half the salary of a competent conductor, and for this job Edwin Franko Goldman, who has made such a success of the summer concerts at Columbia University, was selected. No better choice could be made. With his selection, the fun then developed elements of tragedy.

Now the band is composed of some sixty odd musicians, of whom about one-half are really competent. The others could be replaced with advantage to the band. Connected with the band is the drum corps of some twenty-five men, who are very useful on parades but do not contribute to the musical value of the band, especially in concerts or when the band plays as a municipal orchestra in the open, in fact it only accompanies the band on parades.

When Mr. Edwin Franko Goldman was appointed conductor and it was evident that he would at once use his position to improve the band by reorganizing it, the element which was not up to mark united with the drum and fife corps and, being in the majority, refused to accept his leadership and threatened to consign his body to the lower depths of Hades. Racial antagonism also played a part, for as some of the members of the band are reported to have declared, "No G—d—Jew should ever conduct the Police Band." And the

situation was further complicated by the jealousy of the members of the Postmen's Band, the Street Cleaning Band, and the Firemen's Band, who all thought that they should be taken up, encouraged and made the official music makers for the city.

Trouble broke out at the first rehearsal when Mr. Goldman conducted, and it seems an effort was made by one of the revolutionaries against his authority, a policeman who thinks he can play the horn, and who wanted to inflict bodily injury upon poor Goldman, from which, however, he was restrained by the wiser counsel of some of his associates.

At any rate, the row was a beautiful row, which was only stilled by Goldman having the shrewdness to suddenly announce the playing of the "Star-Spangled Banner."

There is a way out of the matter which I would suggest to Commissioner Enright as being practical and also because it would not in any way conflict with police discipline, which, by the bye, I understand has been gravely affected by the revolutionary element in the band which has been reluctant to attend rehearsals, while the drum and fife corps has used the opportunity so it is claimed to escape police duty at times.

The way out that I would suggest, especially in view of the fact, as I said, that the city needs a municipal orchestra and has not the money to sustain it, or thinks it has not, is to separate the band from the drum corps, hold Mr. Goldman, the conductor, responsible, give him full power to improve the band by the elimination of the elements which to-day hold back its progress and impair its usefulness, make the drum corps a separate institution, and make, if it is agreeable, Lieutenant Pitts, who has done good work in the past, president of the entire organization. The result of this will be that Mr. Goldman will be able to make the band a credit to the city. The really musical element will support him and will control in the band, which is surely what is right and proper. The drum corps will have its organization and will appear with the band on parades. At the same time, Lieutenant Pitts, who has hitherto been the power, will not be sidetracked or eliminated, but will receive consideration, which is his due and is also proper. Thus, with a little tact and putting things where they should be the New York Police Band, which already has won a great deal of public favor, will be, before long, rated with the great municipal bands in the capital cities of Europe.

Surely it would be a nice thing for Police Commissioner Enright, if, when he retires, he would be able to say:

"Though they turned me down for years, I have given the city the best police administration it ever had. And I have also given the city a municipal band and orchestra, in the shape of the Police Band, of which it can be justly proud."

One thing is certain. The fact that New York has a fine municipal band and orchestra would prompt other cities to go and do likewise

* * *

Cleofonte Campanini has not only closed a contract with the Chicago Opera Association renewing his directorship for four years more, for it has been admitted that never in the history of opera in Chicago has it been maintained on so energetic and enterprising a basis, but the big millionaires have started to fight for the honor of being the chief backer of the Association. The report is to the effect that J. Ogden Armour, the wealthy packer who has made millions and millions during the war period, has artistic aspirations and proposes to be "the Kahn of Chicago." The result is that the McCormick influence will probably be withdrawn and the Armour influence, with its large social following, will, in the future, be paramount in the Chicago Opera organization.

Certainly Cleofonte Campanini is a lucky man! And so far as money is concerned—he should worry, says

Your

MEPHISTO.

Thomas J. Kelly Gives Lecture-Recital Before Cincinnati Club

CINCINNATI, Jan. 20.—Thomas J. Kelly, of the faculty of the Conservatory of Music, gave a lecture-recital before the Council of Jewish Women on Jan. 14. On this occasion he was assisted by Mrs. Stella W. Kauffmann, soprano, and Mrs. Maurice Joseph, accompanist.

The lecture dealt with American songs to poems by American poets, presenting songs by Chadwick, La Forge, Nevin, Franke-Harling, Seiler, Loomis and Metcalf. This was the first in a series of lectures which Mr. Kelly is giving before the council this year.

Encouragement of Home Talent Is Object of Progressive Syracuse Club

The Salon Musical, Without By-Laws or Constitution, Devotes Itself to Spreading Musical Culture and Giving a Helping Hand to Ambitious Students—How It Was Organized and How It Has Grown in Scope and Influence

SYRACUSE, N. Y., Jan. 18.—The Salon Musical Club of this city originated at the home of Mrs. Thomas G. Cranwell in August, 1912. Mrs. Cranwell, a singer and pianist of ability, who had lived many years in London and Paris, invited several musicians for an informal afternoon of music. Mrs. Cranwell, Mrs. William Cornell Blanding and Laura Van Kuran took part in the program—the others who were there were Mrs. Charles E. Crouse (née Alta Pease of Boston), Mrs. Mary Moore Jones, Anne Kathleen King and Mrs. Lloyd Burrows, who died recently.

It was here that the idea of a small club was suggested, with the name of Mrs. Charles Crouse as president. Mrs. Crouse had been a prominent singer in Boston and for many years had been active in various societies and clubs in this city. She has executive ability and a deep interest in music. A few weeks later Mrs. Crouse invited these same women, with Mrs. Martin Knapp and Jessie Z. Decker, to her home to discuss further the idea of regular meetings, and a definite purpose for the club. Mrs. Mary Moore Jones suggested the name "Salon." It was adopted as the name best fitted to express the aim of the club, which was to become better acquainted with local musicians and to assist in every way possible in the development of musical culture in the city.

A. Kathleen King was chosen to speak at each meeting on current musical topics or to give a talk on the composers represented on the programs. Miss Van Kuran was given supervision of all programs and for seven years she has continued in that capacity. Later she was made vice-president, to assume direction of the club during the three months' absence each winter of the president.

Within two years the Salon Musical Club became so successful and the demand for membership so insistent that it was decided to enlarge it and ask for voluntary contributions as a means to further its development. Mary Moore Jones was made treasurer and Mrs. Harry Wadsworth secretary. The requisite for membership was either musical talent or interest in music; thus the musical and social elements were brought together as never before in Syracuse.

From this small beginning of seven women the Salon club has increased to a membership of one hundred and includes all the women prominent musically and socially in the city, who were invited by the founders of the club only.

The aim of the club, which was perhaps purely social in the beginning, has become broader. So it now welcomes students of talent and ambition and gives them encouragement and appearances under the most sympathetic con-



Prominent Factors in the Syracuse Salon Musical Club: No. 1, Laura Van Kuran, Vice President and Chairman of the Program Committee; No. 2, Alta Pease-Crouse, President of the Salon Musical; No. 3, Mrs. Thomas G. Cranwell, Founder of the Organization

ditions. For several years the Salon club has opened and closed its season with guest evenings, generally assisted by visiting artists, among them Charles Anthony, pianist, of Boston; Frances Nash, pianist; Olive Nevin, soprano; Mme. Gabrielle Gills, soprano; Haig Gudenian, violinist; Arthur Herschman, baritone; Raymond Wilson, pianist; Madeleine MacGuigan, violinist, and Ignee Sokoloff, cellist.

During the period of the war the evening programs were omitted and the money given to war relief purposes. The club also supports two French orphans. There being no constitution and by-laws, the same officers have continued in power to the general satisfaction of the club. The hostesses who have so generously opened their homes to the Salon members have given the atmosphere which is peculiar to the Salon musicales.

The occasion of John C. Freund's visit to this city, Jan. 8, 9 and 10, was memorable for the Salon Musical Club in that Mr. Freund commended the club for its efforts and saw in the blending of the social and musical over a cup of tea a means for the development of young talent, which perhaps the members themselves did not fully appreciate.

During his address Mr. Freund emphasized the fact that just as the individual home must ever be the true basis of civilization and real culture, so the more that music could be brought to the individual home the better. A community was not musical, said Mr. Freund, simply because it sustained various musical activities or brought foreigners or persons from other cities to make its music for it. It must support its own musicians, music teachers and, particularly, must support its young local talent. But most of all must it endeavor to bring music into the public schools and bring it into the individual home, the home of the mechanic as well as the home of the millionaire.

One of the distinctive features of Parisian life, said Mr. Freund, has always been "the salon," and the average Frenchwoman of culture was proud of her salon, that is to say, her drawing room, where in a modest way musicians, artists, scientists, statesmen and other persons of culture met from time to time to hear some good music, to encourage young talent, to lend aid to a promising artist or painter and indulge in intellectual conversation. It was in such a home of refined people that Jean and Edouard de Reszke made their first appearance and their first success. And it was through that success that they afterward became world renowned singers and artists.

The idea, therefore, on which Mr. Freund said he understood the Salon Musical Club of Syracuse was based is one that could be followed to advantage all over the United States, namely, the opening of the homes of refined and cultured women in a city to social entertainments, where some good music can be heard, encouragement given to young local talent, and the example set for others to follow, and all of it at a very modest expenditure of time, labor and money.

LAURA VAN KURAN.

CRAFT AND BARSTOW IN FITCHBURG (MASS.) RECITAL

American Prima Donna and Violinist Appear Jointly—Again Offer Prizes for Essays

FITCHBURG, MASS., Jan. 18.—Marcella Craft, a favorite with Fitchburg audiences through her success at the 1917 Festival of the Fitchburg Choral Society, and Vera Barstow, violinist, lately returned from entertainment work in France, appeared in this city at Cummings Theater on Jan. 16. From an artistic standpoint, the joint recital was a success, though, owing to many other attractions, the attendance was not what it should have been. Miss Craft was particularly fortunate in the choice of her program, singing three groups of modern songs and closing with four arias from Puccini's "Madama Butterfly."

Miss Craft displayed the same purity of tone, dramatic force and appreciative interpretation which characterized her former appearance, and which carried her audience to a high point of enthusiasm. Miss Barstow, by her magnificent interpretation of Wieniawski's Concerto in D Minor, with its exacting demands, fairly captivated her audience. Her contributions also included arrangements by Chopin, Kreisler and Burleigh. Arthur J. Bassett of Worcester acted as accompanist in a most acceptable manner.

Following his course of the last few years, Herbert I. Wallace, patron of music, has offered cash prizes aggregating \$300 to the pupils of the Fitchburg State Normal School and Fitchburg High School for the best essays on musical subjects. The essay for the Normal School is to be "The stimulus of good music. How it can be brought into the daily life of the pupil." The subject of the High School essay is "Music as an Educational Force."

The Page Concert Company is the name of the latest musical organization formed here for concert work. The personnel includes Dr. E. H. Page, tenor and director; Carolyn Staff of Worcester, soprano; Florence Herson, contralto, and Milton Snyder of Worcester, bass. Already successful engagements have been filled at Ayer, Lowell and Fitchburg, and many more are in prospect.

L. S. F.

NOTED ARTISTS IN TORONTO

Zimbalist, Helen Stanley, Dambois and Elman Appear in Concerts

TORONTO, CANADA, Jan. 24.—A feature of the week was the sixteenth annual concert of the National Chorus in Massey Hall on Jan. 23, honored by the presence of the Governor-General and party from Ottawa, the Lieutenant-Governor of Ontario and party from the Government House. Zimbalist, the Russian violin virtuoso, was the applauded assisting artist.

Another feature in local musical circles this week was the recital of Mme. Helen Stanley, dramatic soprano, and Maurice Dambois, the Belgian cellist, at Massey Hall on Jan. 21, under the auspices of the Women's Musical Club, the net proceeds being devoted to the permanent Canadian military hospitals and to French and Belgian relief.

Mischa Elman, the Russian violinist, was greeted by a large audience at his appearance on Jan. 17. He was in splendid form and gave an exacting program, which amply exhibited his great virtuosity, as well as his graces of style and expression. Mr. Elman had as his accompanist Josef Bonime, who showed himself an accomplished pianist.

W. J. B.

John Rankl, the Chicago bass-baritone, is singing in his concerts this season Vanderpool's "Values" and "I Did Not Know" and in his teaching is using this composer's "Regret," "O Song for You" and "The Heart of You."



EDNA DE LIMA

Scores At First Appearance in Philadelphia As Soloist with Fortnightly Club

AT ACADEMY OF MUSIC

Philadelphia "Press" of January 12th, 1919, writes:

"Edna de Lima made her first appearance in Philadelphia, and delighted her hearers with her beautiful soprano voice. In the 'Butterfly' aria she had the good sense to vary a little from the hackneyed interpretation, and made a decided hit."

"Philadelphia Record" January 12th, 1919

"Another popular assisting musician was Edna de Lima, soprano, who sang with much vocal brilliancy an aria from 'Madame Butterfly,' and later a group of songs in which she displayed charming taste and a delightful style."

Engaged For The National Music Festival, Lockport, New York

Management: HAENSEL & JONES, Aeolian Hall, New York

"LEAGUE OF ARTS" TO PROMOTE MUSICAL CELEBRATIONS IS FORMING IN LONDON

Organization Aims to Cultivate National Expression in Music—London String Quartet Welcomed Back from Tour—Sir Frederick Bridge Retires from Position as Organist of Westminster Abbey—Holiday Season Has Seen Keen Interest in All Musical Events

12 Nottingham Place,
London, W. 1.,
Dec. 30, 1918.

CHRISTMAS is past—a widely different festive season to any enjoyed since 1913. The concert rooms have been as full as the theaters, and the New Year dawns with a bright future for music and musicians, one in which all native talent will be welcomed, given first place and every chance, for the great war has cleared away all the barriers that barred the way to native recognition.

Already from our great national awakening has sprung the desire to put our joy into music and there is now forming a "League of the Arts for National and Civic Ceremony." The first purpose of this league is to organize worthy processional and musical celebrations on the signing of peace, as well as festivals everywhere. Then it is to be made permanent, with the aim of cultivating na-

tional expression in music and folk-lore studies.

On Boxing Day we had our most hopeful innovation, for the London String Quartet gave a concert in Æolian Hall, and never has that hall rung with louder welcome than that given these artists on their first appearance following their provincial, Portuguese and Spanish tours. In Spain they appeared at a "command" performance at the Royal Palace in Madrid, and everywhere their success has been quite phenomenal. Arthur de Greef, Belgian pianist, was the soloist and gave a highly finished performance of Schumann's "Butterflies," while other numbers were Beethoven's Quartet in F Minor, César Franck's Piano Quintet in F Minor, Speaight's "Lonely Shepherd" and Percy Grainger's "Molly on the Shore." On Saturday, in the same hall, the quartet gave another concert, with Benno Moiseiwitsch as their soloist. It was truly a record performance, with "House Full" signs out some

time before the program began. Moiseiwitsch gave a brilliant performance of the Brahms-Paganini Variations, also playing the Brahms Piano Quintet in F Minor. The opening Quartet was Dvorak's, in F, and the other numbers were McEwen's wonderful Quartet movements "Peat Rock" and "Red Murdock."

Chappell Ballad Concert

There was a Chappell ballad concert in Queen's Hall which was an enormous success. The vocalists were D'Alvarez, Doris Vane, Carmen Hill, Charles Tree, Herbert Eisdell and Gervase Elwes. Moiseiwitsch was the pianist, Margaret Cooper was a delightful accompanist, and the Queen's Hall Light Orchestra, under Alick Maclean's leadership, played better than ever, introducing a beautiful and attractive new work, "Three Dale Dances," by Arthur Wood, founded on Yorkshire folk tunes, typically and brightly treated.

At Albert Hall, also on Boxing Day, there was a goodly gathering for a mili-

tary concert. The bands taking part in it were those of the Royal Life Guards, the Grenadiers and the Irish Guards, and the singers were Carrie Tubb and Ada Crossley, the program ending with a stirring performance of Julien's popular "British Army Quadrilles."

Concert for American Forces

Last night, Dec. 29, the last concert of this memorable year was given at the Palace Theater for the American forces. The artists appearing were Florence Smithson, Alice Lloyd, the Elgar-Hudson Quartet, Leslie Elliott and the Ascots. There was also the usual concert in Æolian Hall for soldiers and sailors, a really fine program, with Margaret Holloway's Orchestra, Toplis Green to sing delightful songs by Sanderson, Kennedy Russell and Douglas Grant, Frank Armstrong at the organ with Sousa's "Stars and Stripes March," and Corporal and Mrs. J. Lawson Tait. The occasion was earmarked as their first appearance at these concerts since Corporal Tait regained the use of his voice, for he was badly wounded and shell-shocked in Gallipoli, after which he was dumb for over a year. He and his wife are far-famed for their Scotch songs and duets and those they sang, by McFarlain and J. W. Tate, went as well as ever.

The waning year sees the retirement of Sir Frederick Bridge, for he has already played for the last time as organist of Westminster Abbey, a position he has held since 1887. He has officiated at the jubilee celebrations of Queen Victoria, and was decorated with the Jubilee medal in 1887 and knighted in 1897. He also officiated at two coronations, and in 1902 received the M. V. O. from King Edward and in 1911 was created a Commander of the Royal Victorian Order by King George.

At one of the recent Armstrong Sunday smoking concerts for soldiers and sailors in Æolian Hall Frederick Henry, the chief singer in "Fringes of the Fleet," scored an enormous success with "A Carol of Bells," by Stanford, and "The Shut-Eye Sentry," a ballad from Kipling's "Seven Seas" set to music by Herbert Crimp.

A very charming book, "Notes on Music in Old Boston," by William Fisher, has just reached this side of the Atlantic. Another book of general music interest is that of Sir Georg Henschel, who gives his "Musical Memories," musing brightly and sympathetically on celebrities we all know and love.

HELEN THIMM.

SCHUMANN-HEINK IN SPOKANE

Huge Audience Greeted Prima Donna in Concert—Frank La Forge Also Heard

SPOKANE, WASH., Jan. 12.—The Auditorium Theater was packed from floor to ceiling, even the stage accommodating some hundreds, on the occasion of Mme. Schumann-Heink's concert in Spokane. Never has the great prima donna sung before an audience more enthusiastic or more liberal of its applause.

Except for three classical examples, her program was chiefly made up of ballads voicing the sentiment of the day and sung as she alone can sing them. Associated with Mme. Schumann-Heink were Frank La Forge and his pupil, Charles Carver. Mr. La Forge sustained his reputation as an accomplished accompanist and further added to his laurels as a pianist of solid attainments and a composer of worth. The young basso, Charles Carver, immediately became popular with the audience. M. S.

TROY CHORUS APPEARS

War Songs Predominate in Program—Olive Kline Greeted as Soloist

Troy, N. Y., Jan. 16.—The Troy Vocal Society gave its first season concert last night in Music Hall, with melodies of war as the predominating theme of the chorus numbers. The military spirit had full expression in the popular songs, "The Americans Come!" and "When the Boys Come Home," the latter with incidental solo by Clarence B. Stewart, and then the chorus, led by Olive Kline, sang "La Marseillaise" in French. The principal number was Kinder's "Lord of All Majesty," with Miss Kline assisting. A memorial song for Harold E. Daw, one of the leading choir members, who died in service was given. The chorus was ably directed by C. A. Stein, with William L. Glover as accompanist.

Olive Kline, soprano, who began her musical education at the Troy Conservatory of Music, was the assisting soloist. Her most important number was the "Shadow Song" from "Dinorah," but her group songs were the most popular. Harry Gilbert was her accompanist.

H.

GODOWSKY

Mgt.: HAENSEL & JONES, Aeolian Hall, New York

How Meriden, Conn., Turned Out to Greet Rosa Ponselle

Metropolitan's New Soprano Has a Picturesque Home-Coming When Mayor and Great Crowd of Citizens Welcome Her at Railroad Station—Banquets and Speeches in Honor of Gifted Native Daughter

UP in Meriden, Conn., where they have gained a reputation for making silverware of desirable grade, there is also a disposition to proceed in all things worth while in a fashion worthy of them.

Take, for purposes of concrete illustration, the case of Rosa Ponselle.

In a moment of intense musical ambition this young woman left Meriden—regretfully, to be sure, for she loved the town where she had been born and its people—seeking what she could find in the way of an unoccupied position for a good dramatic soprano.

And after a couple of years devoted to cheering the waning spirits of vaudeville patrons Miss Ponselle transferred her attentions to the clientele of the Metropolitan Opera House, in New York, where they liked her well enough to ask her to remain indefinitely and to sing to them twice every week during each current season.

The Meriden friends and admirers of Miss Ponselle were willing to remain quiet throughout her vaudeville successes, but when it came to opera, and the exclusive Metropolitan, it was quite another matter.

Directly through a committee headed by Mayor H. T. King, they rose to remark that Rosa must return and be duly informed of the estimation in which Meriden still held her; the rising being followed by results altogether unusual even in the experiences of American prima donna sopranos.

From Meriden's Mayor there came to Rosa Ponselle an invitation to journey from New York to the city where she had begun her musical activities. She would be met at the station, and thereafter during the waking hours of her brief stay she might expect to be kept moderately busy—but not at singing.

"Just like them," thought Rosa, and she went because she had been planning to make a brief visit to her home town at the first available opportunity between operatic appearances at the Metropolitan.

But when the singer reached the platform of the car in which she had made her ride from the Grand Central Station she gasped. For there, apparently, was a considerable part of the population; and no sooner did the people catch sight of her than they began to cheer, and call her by the name they had always called her.

"Rose! Hello, Rose, we're glad to see you again!"

Such a fuss those Meridenites made.

That was the start of the celebration arranged in honor of the girl (she was twenty-two, on the twenty-fourth of January) who upset traditions at the Metropolitan and has since kept her head level upon her very substantial shoulders.

From the railroad station the reception committee proceeded with its guest, many hundreds of her townsfolk following, to the city hall, where the festivities began formally and in earnest.

In the city hall council chamber an assemblage of representative citizens of Meriden greeted the young singer with

a heartiness that left no doubt as to their true feelings. And there Mayor King delivered a brief address in the following words:

"Miss Ponselle, it affords me great pleasure to extend a warm welcome to you on this occasion, which marks the return to your home city and the city of your birth, after the signal success you have achieved in the musical world—a success seldom met with by many, and a success greater than any ever attained by anyone from this city in any artistic way before.

"It is no small task for a person to accomplish what you have done. Gifted as you are with a remarkable voice, this of itself would not be sufficient. It required tireless and persistent effort to develop the talent you possess, and to cultivate to the present degree of its usefulness the voice you were given by nature.

"Now that success has crowned your efforts at the outset of a career that glows still more brightly with future prospects, we rejoice with you; but more than that we take pride in coming before you to let you understand what it is we feel for you in our hearts. You have reflected credit upon Meriden and Meriden

appreciates the honor.

"In the name, then, of the City of Meriden, I bid you welcome to this gathering of your townspeople."

Miss Ponselle's reply was characteristically brief.

"My dear Meriden friends," she said, "I cannot find words adequately to express what I should like you to hear. Still, I think you who know me so well—as most of you do—can understand how I feel. What you have done, what you are doing for me, is so utterly unexpected that I can only say this is the happiest day of my life. I thank you—with all my heart."

That evening more than one hundred Meridenites gathered in a private dining-room of the Winthrop Hotel at a banquet given to conclude the ceremonies. There was more talk by prominent citizens that bore pertinently upon Rosa Ponselle, and at a fitting moment the singer was tendered a chest containing seventy-two pieces of silver.

"It was a tribute such as one cannot speak about," admitted Miss Ponselle to a representative of MUSICAL AMERICA. "Such things come to so few of us that they tell their own story better than we can hope to tell it."

KOSCAK YAMADA CONDUCTS WAGNERIAN AND OWN MUSIC

Koscak Yamada, Composer. Orchestral Concert, Carnegie Hall, Evening, Jan. 23. The Program:

Symphony, "Triumph and Peace," Yamada; Three Japanese Songs, "Buddhist Chant," "Wandering," "Homeward Bound," Yamada; Choreographic Symphony, "Marie Magdalene," Yamada; "Wotan's Farewell," Wagner; Prelude from "The Mastersingers of Nuremberg," Wagner.

Tensity of the tensest hung about Carnegie Hall on Friday evening. For the program announced for Koscak Yamada's second concert had not met with the approval of a committee of ladies, who, according to a daily paper or two, felt that it just couldn't be borne that the young Japanese composer should conduct the "Tannhäuser" Overture and the "Wotan's Farewell" music, and in the uniform of the Japanese navy at that. At once the Japanese Ambassador at Washington was notified. The Third Cousin Once Removed of the Rising Sun (or however this plenipotentiary is known in the home town) indicated that when his fellow countryman set that iron jaw nothing could stop him from performing anything, or words to that effect. Wherefore the scribe made arrangements to be bailed out in case of need, grasped firmly the trusty old blackthorn and went over to Carnegie.

And nothing happened. Unless the Japanese navy wears evening dress on the high seas, Mr. Yamada displayed no uniform. Never a shriek nor a howl from an outraged populace greeted the

"Wotan's Farewell." The "Tannhäuser" Overture was replaced by the "Meistersinger" Prelude, which at first looked a little ominous, but after one heard the



Koscak Yamada, the Japanese Composer and Conductor

latter, one decided the change was for other reasons. If Wagner turned in his grave, he did so without disturbing anyone; which goes to show that the climate of Walhalla has had a quieting effect on him.

Musically nothing happened exciting either. Mr. Yamada's "Triumph and Peace" was childlike and bland. No startlingly novel motifs, no bizarre de-

velopment, no cacophony of any kind marked its placid course. If it suggested the influence of Beethoven, it did so in a polite manner that annoyed nobody. Gently and suavely, the melodies brought themselves to a serene close. In his "Marie Magdalene," marked "by request" on the program, there were dramatic moments, but they led to no astounding climaxes. In fact, the theatrical music devices were rather an end than a means; vivid contrasts of woodwind and tympani with harp saunterings held the audience's attention when the melodic line grew indistinct, but the only definite result was to assure the hearers that Mr. Yamada knows how to write music in the modern vein, as well as in the classic manner.

Of course, Mr. Whitehill sang well, with a mellow tone, with fine phrasing, with excellent diction and with that authority with which his experience has crowned his splendid natural endowment. So there was no excitement to be gotten out of that; the wonder would have been had he sung in any way but well. When he sang three Japanese songs of Mr. Yamada's and added a tiny encore, all in Japanese, except the first, he gave us the only thrill of the evening, partly because they were glimpses of the charm the Japanese composer's thoughts have in their own idiom and partly because he did them so delightfully.

It was simply impossible to start anything unpleasant in that atmosphere. When the orchestra, just to show that they were non-enraptured, calmly refused to get up the third time in response to the applause, Mr. Yamada, with a "Very-well-I-will-be-obeyed-sit-still-then" look, beamed on the audience by his lone. Mr. Whitehill brought the little composer out three or four times, indicating that while the East may be East, and the West may be West, there's no earthly reason why they shouldn't meet on the concert stage. Speaking generally, several kinds of white-winged peace brooded o'er the scene.

If it had been a Humanitarian Cult meeting, now—! C. P.

HAD EMPRESS' APPROVAL

Japanese Composer Issues Reply to Protest Against Playing Wagner Numbers

Koscak Yamada, Japanese composer, issued the following statement on Jan. 23 in answer to a protest made against two Wagner numbers on his program:

"It was in the late summer of 1916, at a concert given at the Imperial Academy of Music in Tokio, Japan, at which the Empress of Japan was present, many Ambassadors of the various nations and other prominent people attending this concert. At the close of the same the Empress sent for the director of the academy and asked him why no compositions of German composers were represented on the program. He replied that owing to the state of war existing it had been deemed advisable to omit them from the program, to which she replied that she did not consider that the Japanese government was waging war against German music and that it was her express desire to have compositions of all German composers represented on all future programs."

Marjorie Haskin, soprano, of Rockford, Ill., has during recent months been doing much singing in the Y. M. C. A. huts at Camp Grant. Among her most successful numbers has been Penn's "The Magic of Your Eyes."

Some Members of SIBYL SAMMIS-MacDERMID'S Vocal Class



SIBYL SAMMIS-MacDERMID, who, during the war period, devoted more time than usual to teaching, with the return to normal times will continue her class, conforming her concert engagements to this end. As a result of her tours, Mrs. MacDermid's class is drawn from practically every section of the country, a few of whom are shown here with Mrs. MacDermid seated at the piano.

Reading from left to right:

Doris Doe, Florida; Opal Craven, Iowa; Fanny May Baldridge, Kentucky; Margaret MacDermid, Minnesota; Dorothy Aldrich, Iowa; Harriet Whyte, Florida; Marion Parker, Wisconsin; Blossom Plumley, Iowa; Emma Lee Phelps, Kentucky; Merlyn Pococke, Canada.

SIBYL SAMMIS-MacDERMID—Soprano—600 Lyon & Healy Bldg., Chicago

UNANIMOUS PRAISE FROM NEW YORK CRITICS ON JOHN QUINE AMERICAN BARITONE

In His Recital at Aeolian Hall, on Jan. 17th

*The Press Notices appear here UNEDITED,
exactly as they appeared in the various
newspapers*



H. E. Krehbiel, New York Tribune.

An Agreeable Recital of Songs at Aeolian Hall by Mr. John Quine

Mr. John Quine gave a concert of songs, covering a large field in time and style, at Aeolian Hall yesterday afternoon. His voice is a light baritone of fine quality, and his use of it, as with his treatment of text and music, gave evidence of the possession of intelligence and sensibility of an order which it is a pleasure to welcome. He sang Italian pieces dating back to the infancy of opera, like Caccini's exquisite "Amarilli," and an excerpt from Peri's "Euridice," which was the first lyric drama ever published. He sang also French airs by Gluck, Saint-Saëns, Massenet, Bizet, Rhene-Baton and Paladilhe, and in each of them presented the style which the music demanded and made them as delightful to the general listener as to the connoisseurs. Which means only that he put the deference due to the true, the beautiful and the good in his art, and he has the capacity as well as the willingness to compel the same deference from his hearers. After this excursion into Italian and French fields, ancient and modern, he sang songs in the vernacular, some old and some new, but all good, because they were not of the wishy-washy sentimental order, or infantile attempts at the style of the modern Germans and Frenchmen.

New York American.

John Quine Recital

John Quine made a good impression in Aeolian Hall yesterday afternoon when he gave a recital of baritone songs. He had been known heretofore as a member of the Society of American Singers, and his programme yesterday included two operatic arias and songs representing various periods of composition.

Mr. Quine possesses a good voice, particularly pleasing in its middle and low register, commendable methods, fineness and style. His diction in Italian, French and English was admirable.

W. J. Henderson, New York Sun.

John Quine Heard for First Time—Young Baritone Holds His Initial Recital at Aeolian Hall

The field of the song recital is indeed crowded, but there will undoubtedly be room in it for John Quine, baritone, who was heard for the first time in Aeolian Hall yesterday afternoon. It is a pleasure to welcome a young singer who offers so much toward the enjoyment of lovers of lyric interpretation.

Mr. Quine's programme was uncommon in character and arranged with good judgment. Naturally it began with early airs, but even among these the singer found it possible to place one rarely heard, namely, the invocation of "Orfeo" from Jacopo Peri's "Euridice," a beautiful example of the "stile parlante" with which the Florentine coterie introduced modern Italian opera to the world.

French and English songs of variety and melodic charm occupied much of the recital. Mr. Quine has a voice of good quality, tending a little toward dryness, but none the less capable of delicate musical modulation and pleasing expression. His technique, though not yet perfected, is far advanced and his tones were generally free and susceptible of fine dynamic gradation. His pronunciation was admirable, especially in the purity of the vowel sounds.

But still more important were the young singer's style and taste. He delivered each song with a nice sense of its musical character, and in his interpretative methods he displayed appreciation and a knowledge of effect. Mr. Quine will undoubtedly be heard again and should attain a good position in his chosen field.

New York Herald.

John Quine's Song Recital

Those who went to Aeolian Hall yesterday afternoon and heard John Quine in a song recital found him to be a young singer of exceptional taste and intelligence, with a programme well selected and unhackneyed. Possessing a baritone voice of good quality, though somewhat light in texture and timbre, he uses it artistically. He also possesses a strongly dramatic sense, which was displayed in a beautiful aria from the "Euridice" of Jacopo Peri, "Invocazione di Orfeo," the modern transcription and arrangement by Pietro Floridia.

Just before this number Mr. Quine had sung Gluck's exquisite "Un ruisseau bien clair," in which the mezza voce was employed throughout with the nicest effect. His lyrical sense was equally well displayed in Saint-Saëns' "Aimons-nous" and Rhene-Baton's "La Plainte du vent." As a complete contrast, Massenet's uncommonly fine "Chanson de la Touraine" from the little known opera "Panurge" and Bizet's melodious and gay, if conventional, "Le Gascon" were given with an abandon and emphasis which exactly conveyed their spirit.

The rest of Mr. Quine's programme consisted of songs by German, Treharne, Campbell-Tipton—whose clever "Jester's Songs" were admirably given—and some Irish and English folk songs, sung with a nice sense of their musical and poetical values.

Brooklyn Daily Eagle.

John Quine's Notable Recital

John Quine, a young American baritone and a pupil of Herbert Witherspoon, gave his first recital in Aeolian Hall yesterday afternoon and immediately wrote himself down as a concert singer of importance. His is a voice of good natural quality. Over it he has achieved a control that is altogether admirable, for he can realize a wide variety of tonal color. He has also a rare command of his head voice.

Such an equipment, however, is but the beginning of song wisdom. Mr. Quine is more than a vocalist;

he is a singer of attainment. He understands how to penetrate the spirit of a song and by means of his knowledge of style, his excellence of diction and his attention to phrasing he can realize that inner spirit for his audience. He is one of those rare singers who gets his songs over.

Yesterday his program included Italian airs by Peri, Caccini, Falconieri and Gluck's "Un ruisseau bien clair." In addition there were a French group and two of songs in English. For all the variety of style and subject matter Mr. Quine found apt interpretation. He was equally at home in songs calling for pure lyric expression and in those of dramatic import.

Sylvester Rawling, New York Evening World.

John Quine Sings

John Quine, baritone, who is to become a favorite in the company of the Society of American Singers at the Park Theater, gave his first song recital at Aeolian Hall yesterday afternoon. Mr. Quine was a boy choir singer in Brooklyn. He has shown great diligence in the working up of his voice and is beginning to reap the reward of his labors. The quality of it is light, but it is flexible and he uses it skilfully. He began his programme with an old Italian air by Guilio Caccini, "Amarilli mia bella," which he sang with grace. In his French group was Massenet's "Chanson de La Touraine," from "Panurge." Treharne's "Mother, My Dear," was one of his best efforts. Besides there were songs by Campbell-Tipton and a lot of old Irish and English airs. The piano accompaniments were admirably played by Kurt Schindler.

New York Times.

John Quine Gives His First Recital

John Quine, a young baritone of the Society of American Singers, made a good impression at his first recital in Aeolian Hall yesterday afternoon, singing an old air of Caccini and others arranged by Florida, as well as new songs, such as Treharne's "Mother, My Dear," which his audience would have encored. Kurt Schindler accompanied the singer and William Hinshaw, president of the Society, heard the closing group.

Katherine Lane, New York Evening Mail.

"The fragrance of the rose is better than the taste of bread," insists Le Gascon in Bizet's debonair song which John Quine sang yesterday afternoon, and we reflected upon it seriously as a motto for recital singers.

Mr. Quine's very pleasing baritone voice displayed itself flexibly in a varied programme. He sang with sincerity and there was a sort of warm affection in his interpretation of Massenet's "Chanson de la Touraine." Touraine is a country of blue skies, like a tender glance. One of the best songs in the first part of his two English groups was Bryceson Treharne's "Mother, My Dear," quite the most touching of the long list of maternal compositions. His diction was agreeably clear and his Irish folk-songs were like a fresh breeze from County Kerry. Kurt Schindler accompanied him with friendly encouragement.

New York Evening Sun.

John Quine, a young American baritone who came from Toledo and who has been doing yeoman's work with Gilbert and Sullivan at the Park Theater, gave a song recital in Aeolian Hall yesterday afternoon. He sang much that was graceful, combining the representative schools, to make a varied and pleasant programme.

The New York Globe.

Other concerts yesterday were the song recital of John Quine at Aeolian Hall in the afternoon and the piano and organ recital of Sara Sokolsky-Fried at Aeolian Hall in the evening. Mr. Quine, who has a baritone voice, was new to us as a recitalist. He made a successful debut.

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Some of the guests at the San Francisco Music Teachers' Banquet Given in Honor of the Newly Elected President, Arthur Farwell: 1, Arthur Farwell; 2, George Kruger, Retiring President; 3, Mrs. George Kruger; 4, Frank Carroll Giffin, Toastmaster; 5, Mrs. F. C. Giffin; 6, Henry Bretherick; 7, Joseph George Jacobson, Vice President; 8, Pierre Douillet, Director; 9, Madam Emelie Tojetti, Director; 10, Alice Keller Fox, Secretary; 11, John Manning; 12, Domenico Brescia; 13, Samuel Savannah, President Musicians' Club; 14, J. A. Patterson; 15, Helen Colburn Heath; 16, Ada Clement; 17, Mrs. Mathilda Wismer; 18, Mrs. Edward Alden Beals, "Musical America" Representative

San Francisco's Orchestra Plays to Large Masked Audience

Popular Concert Draws Crowds Despite Return of Epidemic—Special Concert for Members and Guests—Lucy Gates Has Full House for Recital with Trio de Lutèce—Children Play at Musical Club Concert—Music Teachers' Association Gives Dinner and Reception for Arthur Farwell, New President

SAN FRANCISCO, CAL., Jan. 14.—On Sunday afternoon, Jan. 12, a capacity audience gathered for the third popular concert of the San Francisco Symphony Orchestra at the Curran Theater. The return of the influenza made the size of the audience particularly remarkable. Many persons wore masks, but even this did not put a damper on the enthusiasm. The program included two Overtures, "Zampa" by Herold and "The Bat" by Strauss, as well as compositions by Grieg, Liszt, Sibelius, Massenet, Pierné and Gillet.

The same organization gave a concert on Thursday evening, Jan. 9, in the Palm Court of the Palace Hotel. The event was given in compliment to the members of the Musical Association and the Women's Auxiliary, with their guests. The program was made up of music of a lighter sort than that given at the regular concerts. Among the numbers were a "Valse Triste" by Sibelius and "Invocation" by Massenet, a selection in which the cello playing of Horace Britt was the chief feature, as also in the Saint-Saëns "Swan." To the last-named number the harp, played by Ktjan Attl, lent additional charm. Mr. Persinger, violinist, was heard in the Introduction and Rondo Capriccioso by Saint-Saëns. "Loin du Bal," the Tchaikovsky "Nutcracker" Suite, the "William Tell" Over-

ture and "The Preludes" by Liszt completed the program.

Lucy Gates Triumphs

When Lucy Gates sang at the Panama-Pacific Exposition in 1915, it was prophesied that some day she would return a recognized artist. Last night the prophecy was fulfilled when a large audience greeted her at the Savoy Theater. From her first number she held her listeners enthralled, not only by the beauty of her tones but by her perfect artistry of interpretation. Most of her songs were sung in English, an acceptable innovation. She was recalled many times, and, entering into the mood of her audience, she responded with several encores, among them "Thou brilliant bird" from "Perle du Brésil." This aria, which appears on the programs of many coloratura sopranos, was surely never more exquisitely sung, while the flute obbligato, played by Mr. Barrère, gave it a final touch which made it the most beautiful number of the evening.

The Trio de Lutèce needs no words of praise, for it is known to be one of the most unique artistic organizations before the public at present. Its offerings were carefully chosen and it would be difficult to say which pleased most. This group of artists has taken San Francisco by storm, and their stay here will be a succession of triumphs. This evening they appear for the Berkeley Musical Association. To-morrow evening they will play at the home of Dr. and Mrs. Mofatt, Thursday at Palo Alto, Friday in Oakland, Saturday at the University of

the Pacific at San José, and will give another concert here next Sunday.

The San Francisco Musical Club gave a special children's program at the St. Francis Hotel last week. It was notable for the talent displayed. Highest praise was given to Marion Patricia Cave-nough, a little pupil of Joseph George Jacobson, who has attracted much favorable comment by her playing.

Dinner for Arthur Farwell

The San Francisco Music Teachers' Association gave a dinner and reception on Saturday evening in honor of Arthur Farwell, the newly elected president of the organization. There was a large attendance, and Mr. Farwell was warmly greeted by the musicians of the city, who appreciate the honor of having him among them.

After places had been taken at the table, Toastmaster Frank Carrol Giffin led the singing of the national anthem. A toast was then given to "Our New President," Mr. Farwell responding with a few appropriate words. Henry Bretherick then presented the retiring president, George Kruger, with a beautiful ring, the gift of the members.

Later in the evening Mr. Farwell

spoke of the aims of the organization and impressed on the members the necessity of individual as well as united work. He spoke of the music of the future and the influence which the musicians of today would have on its development. Particular emphasis was laid on community music and what it is doing for the world, not only musically but in every-day life.

Mr. Giffin told of the Development Battalion at Camp Fremont and of the soldiers in that battalion who responded to music after everything else had failed to rouse them, and quoted the commanding officer as saying that "the singing did it."

Mrs. Sophie Newlands Newstadt, president of the State Association, spoke of the work of the State musicians and the hope of establishing music festivals in the near future.

Two musical numbers closed the delightful evening. Sonata Op. 50 and a Minuet from Suite Op. 35, both composed by Domenico Brescia, well known and loved in this his home city, were received with appreciation both for the musical beauty of the compositions and the splendid interpretation given them by Ada Clement, pianist, and Hother Wismer, violinist. E. M. B.

ANNA CASE AGAIN PROVES A FAVORITE

Anna Case, Soprano. Recital, Carnegie Hall, Evening, Jan. 20. Accompanist, Charles Gilbert Spross. The Program:

"Vergine tutt' amor," Durante; "Faithful Johnnie," Beethoven; "Chantons les amours de Jean" (Old French), arranged by Weck-erlin; "Porgi amor" from "The Marriage of Figaro," Mozart; "Till dig jag bringar," Sjögren; "Den rode hvide rode," Soderman; "The Princess," Grieg; "Boat-song," Old Norwegian; "West-berga Polska," Old Swedish; "Chanson Douce," Mme Ohrstrom-Renard; "L'insect ailé," Nerini; "Berceuse," "Il passa," Chauvet; "Dreams," Edward Horsman; "To You," John Rodendeck; "In the Dawn of an Indian Sky," Ward Stephens; "Oh! Mother, My Love," Roland Farley; "Robin, Robin, Sing Me a Song," Charles Gilbert Spross.

From her first program number, the "Vergine tutt' amor," in its old setting of Durante, to the last composition, written by the evening's accompanist, Anna Case proved herself a songstress of extraordinary popularity. Carnegie Hall was crowded and there were floral offerings aplenty, while on the stage an elaborate decoration of palms effectively set off the singer's general air of attractiveness.

The artist's full and round head tones are an undeniable asset with which she fascinates most of her auditors; however, it were well for her to guard against an increasing tendency to develop *vibrato* into a conspicuous *tremolo* in her medium and lower registers. Temperamentally Miss Case is

rather more cultured than elemental. She sang, with considerable abandonment, a program interestingly selected and in which Swedish and French songs predominated, repeatedly arousing storms of spontaneous, unending applause. Mozart's "Porgi amor" was sung with excellent taste and musicianship. Admirably executed and interpreted also was Grieg's delightful "Princess." Here, however, as in the case of recurring instances, we beg leave to counsel the artist against an excessive employment of *portamenti*, which are to be used even more sparingly in concert programs than in opera. The old Norwegian "Boatsong," arranged by Winterhjelm, and sung without accompaniment, was just as unique as the old Swedish "Westberga Polska," which latter impresses one as possessing the greater musical value of the two. The "Chanson Douce," dedicated by the composer, Mme. Ohrstrom-Renard, to Miss Case, and sung from manuscript, is a charming and really melodic little *chanson*, though not exactly written with the strictest regard for form. The concert-giver's treatment of French style and diction was, on the whole, to be considered estimable, without entirely overlooking occasional foreign inflections and accentuations.

Charles Gilbert Spross furnished well tempered and supporting accompaniments—conspicuously so in the very graceful and captivating "Berceuse" of Chauvet. O. P. J.

Oratorio Society of Toledo Heard in "Messiah"

TOLEDO, OHIO, Jan. 20.—Handel's perennially beautiful "Messiah" was sung by the Oratorio Society on Jan. 12 and it was a performance to be proud of. The soloists were Mrs. Frank Green, Mrs. Randolph Hull, Clifford Shellabarger and Fred Morris—a quartet of splendid gifts. Adelbert Sprague wielded the baton, and led his forces with unerring precision and skill. His courage and persistence in organizing and carrying on the Oratorio Society deserve the highest commendation. L. E. D.

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RUDOLPH GANZ DELIGHTS ÆOLIAN HALL HEARERS

Rudolph Ganz, Pianist. Recital,
Æolian Hall, Afternoon, Jan. 23.
The Program:

Fantasy in C Minor, Bach; Romance in A Flat, Mozart; Fantasy in C Major, Haydn; Thirty-two Variations, Beethoven; Moment Musical, Schubert; "Perpetuum Mobile," Weber; Sonata in B Minor, Op. 58, Chopin; "Courante," "Passacaglia," Scott; "After Midnight," Capriccio for the Right Hand Alone, Ganz; "The White Peacock," Griffes; "The Brooklet," Huss; "Little Indian," Carpenter; "March Wind," MacDowell; "Reflets dans l'eau," "L'isle joyeuse," Debussy.

While the weather may have a little affected the size of Rudolph Ganz's audience on Thursday afternoon, it left no damper on their enthusiasm. Mr. Ganz's admirably poised manner was interfused with the pleasure any man would feel at such a reception for his offerings; a pleasure in every way justified.

It seems almost superfluous to call attention to the fluency and correctness of the Ganz technique in his Bach, Mozart and Haydn numbers. While the virility and power of his playing of the Beethoven Variations would give just cause for pride, it was perhaps the subtle beauty of color differentiation that was even more appealing. Weber's "Perpetuum Mobile" was given at breath-taking speed, fine in its consistently sustained brilliancy of execution. The impetuosity of tempo in the pianist's playing of the Chopin B Minor Sonata, in such contradistinction to the repose of his general treatment, gave a marked individuality to the interpretation, but never affected the rightness of his fine finger work. The cantilena passages were beautiful in their simple charm. In the Largo his tone was not unduly sweetened; perhaps at times it even lacked a certain poetry. But always it was that finely conceived, well executed thing

that one expects from this artist's maturity and depth of musicianship.

The first part of Mr. Ganz's program was a treat to the lover of the classic, pure and simple; in the second, the romanticist had his chance, while the third made its concession to the enthusiasm for modern compositions; regrettably so, to the perhaps reactionary, to whom it seems that for a master like Ganz to play certain favorites of the modern program maker is a little too much like setting Henry Irving to recite "Casey at the Bat." But the audience of the present day, alas! likes a type of music that closely resembles in effect the hasty meeting of a large cobblestone with the center of a plate-glass window.

Mr. Ganz's own compositions were of great interest. His "After Midnight" suggested an evening of the liveliest as far as its tempo went, while his Capriccio for the right hand alone exhibited not only his skill in construction, but his virtuosity in execution. C. P.

GIVE OPERETTA IN CAPITAL

Local Artists Present "Pirates of Penzance" in Washington

WASHINGTON, D. C., Jan. 16.—A creditable performance of "The Pirates of Penzance" was given by the Community Opera in Washington, under the patronage of the War Camp Community Service. It was an entirely local affair offered in most professional manner with an orchestra of thirty-three, a chorus of fifty women and thirty-five men, and a ballet of thirteen. The various characters were well trained vocally and dramatically and the chorus was surprisingly well drilled. The organization promises to become a source of entertainment and musical development in the Capital City.

The cast was composed of Vivian Matson, Harlan Randall, Martin Richardson, Edwin Callow, A. A. Durkin, Gladys Price, Elizabeth Meininger, Clara Young, Priscilla Slaughter and Richie MacLean. Those chiefly responsible for the success of this performance are Edouard Albion, general director; C. E. Christiani, conductor of the orchestra, assisted by G. H. Wilson and Gertrude McRae; director of the chorus, Peter Dykema; dramatic conductor, Dennis Connell, and stage manager, John Luitich. W. H.



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JARDINS SOUS LA PLUIE }	DEBUSSY
L'APRÈS-MIDI D'UN FAUNE	
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CAROLINE CURTISS

Youngest American Artist Soprano

Reviews of Her Recital Appearance in Jamestown, N.Y., Jan. 9, 1919

Jamestown Morning Post—

Young Soprano Pleases Audience
by Her Unusual Talent and
Charming Personality.

AN EXACTING PROGRAMME

Consisted of Collection of Rich Musical
Gems Fitted to Voice and Tempera-
ment of the Artist

A distinguished musical event, and one of civic pride as well, was the appearance in concert of Caroline Stratton Curtiss, the young prima donna soprano, on the evening of January 9th at Samuels Opera House.

Miss Curtiss' appearance had been heralded by many promising omens, and expectation ran high on the part of the musical public. The exacting test was met by the young artist in a most graceful, happy manner, and her evening scored a charming success. That she possesses much talent, and is a student of unusual receptivity must be an evident fact to all.

The programme was one of chaste beauty—a collection of rich musical gems, distinctively of the modern cult, and happily fitted to the voice and temperament of the gifted artist. Miss Curtiss possesses a voice singularly pure, unfailingly true to pitch, and frequently of really exquisite quality—her pianissimo an achievement of real vocal command.

It is impossible in this brief notice to touch upon each number of the programme, but possibly the climax of sentiment and beauty of interpretation was reached in "The Last Hour"—a lyric of surpassing loveliness. She was accorded several en-

cores, a triple one at the close, testifying to the delight of her audience.

The second of this trio, "The Cuckoo," a captivating thing, was followed by "Take Me Back To Babyland," which recalled most intimately Miss Curtiss' singing of this touching song some years ago.

The accompaniments of William J. Gomph were an artistic triumph—of exquisitely modulated dynamics, of rarest sensitiveness—a vivid answer to the singer in every phase of tender sentiment, or fanciful mood—his technique so incidental, and yet so masterful of the accompanists' special subordination.

Miss Curtiss may well congratulate herself on the sympathetic response of her listeners, and be assured of their interest and pride in her future career.

I. H.

Editorial, Jamestown Journal—

Miss Caroline Stratton Curtiss, the young and most pleasing soprano soloist, in beginning her professional career, will have the good wishes, as she has the love and admiration of the people of Jamestown, generally. A girl with charm of character and person, a voice with singular beauty and culture, Miss Curtiss will surely please every audience and win the hearts of people wherever she appears.

AN ARTISTIC RECITAL BY CAROLINE CURTISS

Miss Caroline Curtiss sang herself into the hearts of her audience Thursday evening at Samuels Opera House.

The program presented was pretentious, demanding much from the sing-

er and requiring keen musical appreciation on the part of the audience for its full enjoyment. It was well balanced in the matter of contrasts. It opened with a group of modern songs in English, followed by a standard aria in Italian. Next came a group of French songs, succeeded by an operatic aria in French. Three Russian songs, two in French and one in English, were followed by a group of five songs by American writers—setting, assuredly, enough of a task in the matter of vocal style and linguistic versatility for any singer.

The keynote of the whole concert was daintiness. Miss Curtiss is petite in stature, and dainty in personality. She possesses a voice which, in size, volume and power corresponds perfectly to her physical characteristics. Its possibilities seem to be entirely lyrical. Her voice has been well schooled. It is correctly placed, and she uses it with good judgment and effect.

"Les Trois Chansons," by Pierné, is a dainty conceit and was charmingly rendered. In the following Debussy number there was commendable adaptation of tone color to the sentiment of the song. Massenet's Aria, "Il est Doux, Il est Bon," proved the greatest artistic success of the evening. It was given with more breadth, freedom and dramatic effect than any other number on the program. "The Song of India," by Rimsky-Korsakoff, furnished an opportunity for the demonstration of very correct intonation, a commendable feature of Miss Curtiss' work throughout the entire evening. The last group, American songs, was well done and showed the young singer's ability to good advantage. G. R. B.



Telegram Sent to R. E. Johnston by William L. Foster, Manager Samuels' Opera House, Jamestown:

"Caroline Curtiss Scored Triumph Last Night. Exceeded All Expectations."

Miss Curtiss will soon make her New York Debut

Date to be announced later

Mgt. R. E. JOHNSTON, 1451 Broadway, New York

Navy Song Leader Describes Camp Work During Period of Demobilization

Interesting Account of Training a Navy Glee Club Given by Its Conductor—New Conditions Which Armistice Has Brought and the Way in Which They Have Affected Camp Music

THERE never has been a time in its history when the Navy needed the stimulus of music so much as it does now, is the opinion of Jerome Swineford, song leader at Norfolk, Va., for the Navy Department Commission on Training Camp Activities. Mr. Swineford has recently been spending a few days in New York, and discussed some of the changes which the signing of the armistice has brought to the work of the camp song leaders.

"With the signing of the armistice came a cessation of interest in most of the war songs," Mr. Swineford tells, "and these, as you know, made up a large part of the repertoire, both in the Army and Navy camps. It was all right for the Army to sing home-coming songs, for the Army men all have expectations of getting home reasonably soon. But it's different in the Navy. 'The Navy will bring them back' all right, but that means that the greater part of the Navy continues on the job, while the other fellows get back to their homes.

"This was the situation we faced when we organized the Glee Club this fall at the Jamestown Naval Base, Norfolk. The glee club plan was worked out by Chaplain E. W. Scott and myself, and we submitted a proposition to the commanding officer, promising to prepare two full evening programs within eighteen days if the selected forty men could be placed on a 'hold-over' list and assigned to a separate barracks for intensive training. The proposition was immediately accepted, and from the first I had the co-operation and hearty interest of Captain Crose and Commander Macklin, our executive officer.

"Of course the unexpected happened, in that the Navy Department decided a few days later to begin the discharge of those whose cases were the most urgent. From that time on we had our hands full trying to keep a 'full crew.' We



Glee Club of the Jamestown Naval Base, Norfolk, Va. On the Extreme Left Is Jerome Swineford, Song Leader at Norfolk for the Navy Department Commission on Training Camp Activities

lost eight men in two weeks, and the men who left included our first soloist, the best routined man in the club. Of the forty men only eight could read music, so you will readily see that success was possible only with the undivided interest, concentration and overwhelming enthusiasm of every one of the forty. Our success with the official family of the base and the enlisted personnel was instantaneous. We had as our soloist Charles Harrison, a great favorite at the base (this being his third trip here), and the Station Orchestra, under the very able leadership of Israel Feldman, was an assisting organization par excellence. My most valuable aid was the intelligent interest, advice and active co-operation of this bandmaster, himself a violin soloist of real authority. Among our week's series was counted our performance at the Liberty Theater and that at the Naval hospital in Portsmouth.

"The most exciting feature of the se-

ries came with the final concert at the base. The power plant burned down and the lights went out just after Charles Harrison had sung his first number before a packed house. Feldman, with his usual good judgment, at once struck up 'Smiles' with the orchestra, and the crowd sang it as they have rarely sung it before. After that I conducted a sing with the audience for fifteen minutes while the guards were sent for lanterns. They returned with six candles and we finished the entire program with that much light. Of course this means that the fellows had practically memorized

this second program which we were giving for the first time that night. When Harrison sang his songs I held a candle on a shingle for him. Just as the crowd started to sing again the lanterns appeared, and as we finished the number the lights came on.

"The Glee Club was such a success and the need for recreational organizations in the period of demobilization such that it was determined to make the organization at least semi-permanent. We gave a Christmas program of carols, in conjunction with the ladies of the Norfolk Melody Club, and our second series of concerts commences Jan. 22, with Elizabeth Louise Lennox of New York as soloist."

Among the numbers which this club presented in its concerts were the "Pilgrim's Chorus" from "Tannhauser," Bohm's "Calm as the Night," "Santa Lucia" and "March of the Men of Harlech." The song which has proven so popular in the Navy stations, "The Navy Will Bring Them Back," was also included in the Glee Club programs.

The industrial side of the work at the Navy Yard has held many new and interesting features.

"The workmen in the industrial department are middle-aged men," said Mr. Swineford, "men who have been accustomed to 'leave singing to the women and children,' and it took some time to overcome their ingrained reluctance toward vocal expression. Now they are singing and enjoying it. These industrial sings are managed by committees of the workmen themselves and encouraged by the industrial manager, Admiral Watt. They have offered in both shops recently to collect funds to purchase Steinway grand pianos, and to pay for any music or song sheets that I suggest."

Mr. Swineford has been song leader at the Norfolk Navy Yard for a little more than a year. During that time he has trained thousands of sailors in song, conducting sings in a regular military schedule with the men of the Portsmouth Yard, the St. Helena Training Station and the Jamestown Naval Base. In addition to these activities he has held the industrial sings mentioned, community sings at the Portsmouth Naval Hospital grounds and sings at Virginia Beach, in addition to conducting the Norfolk Community Chorus, which has reached a high standard under his leadership.

MAY STANLEY.

BERKSHIRE COMMUNITY CHORUS GIVES CONCERT

Pittsfield (Mass.) Forces Present Initial Public Program, under Rogers's Direction

PITTSFIELD, MASS., Jan. 18.—The Berkshire Community Chorus proved its merits as a local choral organization at a concert on Sunday evening, Jan. 12, in the Union Square Theater before an audience of 900 persons. An excellent program of patriotic and Christmas numbers, several of which were traditional carols, was given under the leadership of Dr. Frank Sill Rogers of Albany.

The soloist was Jan Sikesz of New York, gifted Dutch pianist, whose group of piano solos was a rich contribution to the concert. The first group from Russian composers introduced him a sincere musician. He was perhaps best in the Liszt pieces, which were performed with dash and brilliancy.

The chorus numbered nearly 200 voices, and the ensemble effects under Dr. Rogers' skillful leadership were admirable. One outstanding number was "Ring Out Wild Bells." Alfred T. Mason accompanied on the piano. "Still Grows the Evening Over Bethlehem Town" was a charming lullaby of the Sixteenth Century, which introduced incidental solos by Edgar E. Van Olinda, tenor, of the Albany Quartet of Albany.

The concert on Sunday was the first to which admission was charged, the proceeds of about \$500 being divided between two charitable organizations. Six

free concerts have been given, several of which were in the open air.

The Berkshire Community chorus owes its existence to Gertrude Watson of Pittsfield and New York. The first conductor, John F. Archer, was with the chorus but three months when he entered war service with the War Department Commission on Training Camp Activities. Dr. Rogers, whose experience in choral work in Albany is well-known, has proved a most able successor. Rehearsals are held in the high school auditorium once a week, with an average attendance of about 150. Concerts have been given at each Christmas and Easter season and on Fourth of July in the open air. Miss Watson and other individuals interested in the musical development of Pittsfield are responsible for the support of the chorus. Recent affiliation with the Liberty chorus movement has brought this organization before the city in a new rôle, that of leading patriotic sings, which are so much in vogue at the present time. M. E. M.

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FLORENCE MACBETH

Creates a
Sensation

as "Gilda" in "Rigoletto" with
the Chicago Opera Association

Chicago Evening Post, Jan. 14:

Florence Macbeth made an appealing "Gilda" and sang the music charmingly. The audience tried hard to have her repeat her aria and she deserved all the applause she received. At the close of the third act the public gave to Mr. Stracciari, Miss Macbeth and Polacco one of the most spontaneous ovations of the season. They recalled them about twenty times individually and collectively, cheering them with a heartiness that bespoke their appreciation. They had been present at a performance of unusual quality and they wished the artists to know they realized it.

[Karlton Hackett.]

Chicago Daily Tribune, Jan. 14:

She was "Gilda" last night in the first "Rigoletto" of the season and she put expert, exquisite singing into "Caro Nome" and later in the great quarter. She is bright, eager, and young in this rôle and in others. She was good to Verdi in this revival and the audience was good to her.

[Frederick Donaghey.]

Chicago Daily Journal, Jan. 14:

She came very near to dominating her fellow members and it was entirely by the performance which she gave. Her qualifications were an appealing, likable personality in the rôle, and a voice which was able to cope with everything in the score, requiring no transpositions for the ease of performance at any time. Moreover, it was a voice of a most winsome quality, full toned, round, persuasive and expressive. This was the first performance of the Verdi opera and no better "Gilda" could have been found in the whole vast organization. She was a cause of joy in the "Caro Nome." She bore her full part in the "Vendetta" duet and she gave point and meaning to the quartet of the final act. She deserves congratulations and this column hereby desires to express them.

[Edward C. Moore.]

Chicago Daily News, Jan. 14:

Florence Macbeth, one of our young American sopranos, whom Campanini discovered five years ago in London, sang the part of "Gilda," a rôle which suits her very well indeed. In the matter of its vocal rendition it had many points of highest commendation from the "Caro Nome" sung with silvery tone and pristine clarity through the rest of the opera. A graceful, ingratiating presence and a demure manner all fitted the rôle patly. She divided the honors with Stracciari.

[Maurice Rosenfeld.]



—Daguerre Photo

Chicago Evening American, Jan. 14:

It is a great pleasure to record the unqualified success of that charming and clever young British-American Florence Macbeth, whose "Gilda" was a delightful surprise even to her admirers. She looked sixteen and very lovely, acted with simple earnestness and sang beautifully throughout. Special mention must be given her "Caro Nome," which was as finished a piece of vocalization as one cares to hear, shaded and balanced to perfection and sung in a particularly delicate, soft lyric tone that brings out the most sympathetic timbre of the voice. Parenthetically be it known that ninety-eight out of one hundred sopranos transpose the air to E flat, but Miss Macbeth sang it in the original key of E natural, finishing at the end with a bona fide high E natural that could be heard. Miss Macbeth rightfully took her share of the applause and may count last night one of her big hits in her young career.

[Herman Devries.]

Chicago Herald Examiner, Jan. 14:

Florence Macbeth sang the part of "Gilda" with a facility that in the "Caro Nome" brought her an ovation of very considerable extent. She held her part well throughout the opera, having at all times command of a clear, resonant tone quality and a vocal ease that suited well this particular style of song.

[Henriette Weber.]

Management: DANIEL MAYER, Aeolian Hall
New York



—Daguerre Photo

[Miss] Macbeth as "Gilda"

ECHOES OF MUSIC ABROAD

A Bachelor of Music Is Elected to British House of Commons—Calvé Returns to Concert Stage as Soloist with London Orchestra—New Operas Announced from the Mascagni and Leoncavallo Workshops—Dean of Westminster Abbey Makes Sir Frederick Bridge Organist Emeritus—Harrison Sisters, Celebrated in English Music World, Bring Forward a Third Musical Member of the Family—New American Soprano Distinguishes Herself in Italy—Frederick Lamond's Manager Denies a Malicious Rumor—Italian Musicians Raise Fund for Catalani Monument

ONE of the results of the elections in England not noted in the daily press is the fact that music has gained several staunch supporters in the new House of Commons.

The new Member for Richmond, for instance, is a Mus. Bach. of London University. It makes for furious thinking to see a Mus. Bach. elected to Parliament, though of course we cannot lay the flattering unction to our souls that it was as a Mus. Bach. he was thus elevated. But, after all, why should it be considered as at all out of the ordinary in an age when a pianist can become president of his country?

This Mus. Bach. Member of the British Parliament, Clifford B. Edgar by name, is, furthermore, the president of the Madrigal Society, the chairman of the University of London Musical Society, a vice-president of the Musical Association and a pastmaster of the Musicians' Company.

Then the new Member for Huddersfield, Sir Charles Sykes, took the Huddersfield Choral Society up to London to sing "Elijah" and "The Messiah" at Westminster Abbey, thus proving himself a music patron in deed as well as in word; while Alfred Davies, who represents Lincoln, was largely responsible for the special musical service given in Westminster Abbey in aid of the Welsh Prisoners of War Fund. And there is Charles Jesson, another new M.P., who as the London secretary of the Amalgamated Musicians' Union may be relied upon to look out for music trade interests.

Little wonder that the London *Musical News* looks for at least this one result, that the institutions of musical learning may now have a chance of getting back the Government grants that were withdrawn from them two or three years since.

Calvé Reappears in London

And so Emma Calvé did not slip away into retirement after all, and those of us who in our impertinent imaginings had supposed she had withdrawn unobtrusively from the stage, without the formality of an avowedly farewell tour, were mistaken. For the great French *Carmen* is back on the concert stage again, and apparently giving no thought to permanent retirement, either with or without a farewell tour.

It is in London that Mme. Calvé has returned to the music world. There, where she had not sung in many years, she made her reappearance at the first of a series of four Saturday Symphony concerts given by the New Queen's Hall Orchestra under Sir Henry Wood's baton. Her program numbers were "Charmant oiseau," from David's "La Perle du Brésil"; "O ma lyre immortelle," from Gounod's "Sapho," and the "Habanera" and "Seguédille," from "Carmen." Another soloist at the same concert was the Belgian pianist Arthur de Graef, who played the Saint-Saëns G Minor Concerto.

Calvé is to be a soloist again at the third concert of the series, on Feb. 8, when she will sing "Ah, lo so," from Mozart's "Magic Flute," and *Santuzza's* aria from "Cavalleria Rusticana." Leonard Borwick is to play the Schumann Pianoforte Concerto at the same concert.

Alfred Cortot is announced to play Beethoven's C Minor Concerto at the fourth concert, on Feb. 22.

Mascagni's "Si!" Completed

Pietro Mascagni's new operetta, "Si!" is said to abound in facile, catchy melody. Its plot concerns a damsel who was too glib in saying "Si" ("Yes") and who afterward became as prompt in saying "No."

And while the composer of "Cavalleria Rusticana" has been turning to operetta, the composer of that lurid work's perennial bed-fellow, "Pagliacci," who had his fling with lighter opera four or five years

ago, has been hard at work on two new operas in more serious vein. One of these new works from the Leoncavallo workshop is to be produced first in France, the other in Italy.

New American Soprano in Italy

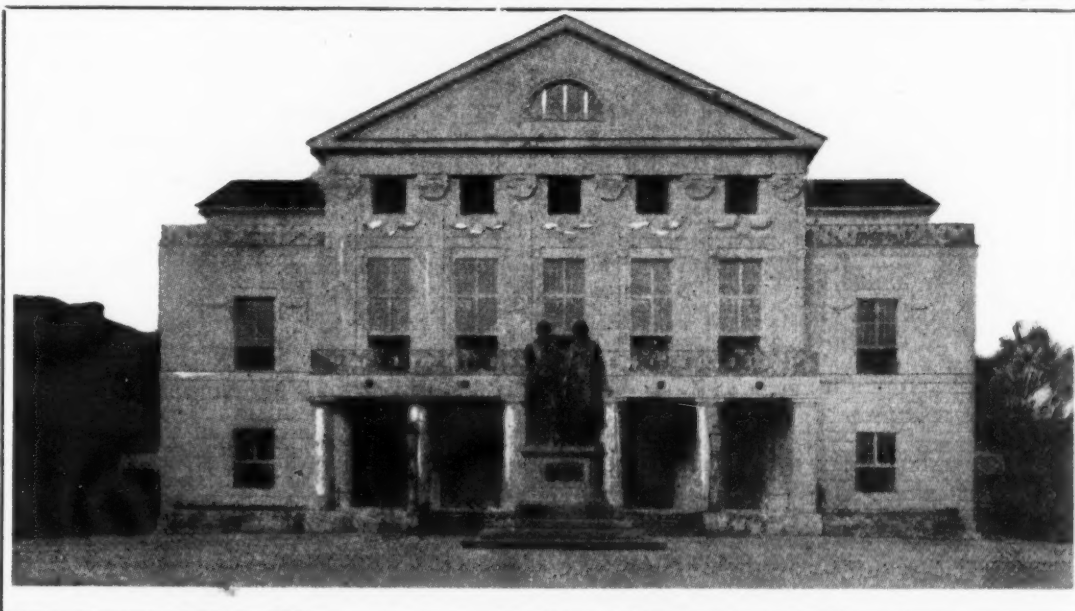
Concerning an American newcomer in the Italian world of opera, the Milan correspondent of the London *Musical Times* has this to say:

"An American singer who is doing well in Italy is Diana d'Este. She has not been over here very long, but she obtained considerable success at the Massimo Theater, Palermo, Sicily, in March last. She is better known in America as Catherine Irving Powell. Possessing a fine lyric soprano and a strong personality, she should make rapid strides."

And what the same writer says of

As conductor of the Royal Choral Society, King Edward Professor of Music in the London University, Gresham Professor of Music, Professor and Member of the Board of the Royal College of Music and Chairman of Trinity College, London, he still has plenty of interests to occupy his time. And as President of the Samuel Pepys Club he can indulge his literary bent to his heart's desire. The Dean of the Abbey has conferred upon him the title of Organist Emeritus of Westminster Abbey, and as such he will continue to live in the old Littleington Tower in the Cloisters. When he wishes to indulge his love of sport he can hie himself up to his country home in Aberdeenshire, where the fishing is good.

Perhaps no other organist has ever been able to boast so many decorations. Sir Frederick was given the Jubilee Medal in 1887 and knighted by Queen



Opera House Scene of Historic Events

The Court Theater in Weimar, Germany, in which, until recently, opera and the drama were produced, and in which the other day the National Assembly of the new German republic was convened. The two bronze statues on a common pedestal in front of the theater represent Goethe and Schiller.

Renzo Bianchi's opera "Ghismonda," recently heard at La Scala, is of interest to us in New York to-day if for no other reason than the fact that we have been hearing a Frenchman's opera of the same name, though not in the Italianate form—the new "Ghismonda" of Henri Février.

The "Ghismonda" of Bianchi is rated as a first-rank work. "The melodic themes and their development belong essentially to the modern Italian school. Dramatic vigor and the capacity to reproduce passionate contrasts, products of a mature mind, are, however, somewhat lacking in Bianchi, who is still young. The lyric element predominates, and is perhaps excessive, but this is due in part to the expression overflowing in an idealistic temperament, and in part to the nature of the libretto, the author having transformed a novel of Boccaccio of crude medieval realism into a lyric tragedy. Given a libretto of wider scope, Bianchi should produce a work of more solid structure. Such faith is inspired by the fine qualities inherent in the music of 'Ghismonda.'"

Sir Frederick Bridge Is Made Organist Emeritus of Westminster

On New Year's Day, officially speaking, —Dec. 27, as it turned out, to be strictly accurate—when he vacated the post of organist of Westminster Abbey, after having held it for forty-three years, Sir Frederick Bridge could look back over a period of office marked by a picturesque array of outstanding events. The London *Morning Post* points out that no organist of the Abbey since Purcell's time had directed a Coronation Service until Sir Frederick was charged with the task for the coronation of King Edward VII. He also had charge of the music for Queen Victoria's jubilee, King George V's coronation, for the Darwin, Tennyson and Browning funerals, for the Gibbons, S. S. Wexley and Purcell festivals, and for the marriages of many notables.

In retiring from the Abbey, Sir Frederick is not giving up his other work.

Victoria at the Diamond Jubilee ten years later. In 1902 he received the M. V. O. (4th class) after the coronation of King Edward and he was created a Commander of the Royal Victorian Order by King George after his coronation in 1911.

A Second Violin in the Family of May and Beatrice Harrison

Now there are three Harrison sisters to help make musical history for England. The début in the early part of the season of Margaret Harrison officially added a second violin to the family. May and Beatrice Harrison long since established an unique reputation for themselves both as soloists and as ensemble players and it appears that the younger sister is not to be neglected.

Sister Beatrice, that is to say, Beatrice, the 'cellist-sister, gave a recital in Wigmore Hall, London, the other day—a recital of uncommon program interest—and while she was catching her breath between a Sammartini-Salmon Sonata and Frederick Delius's Sonata in one movement for 'cello and piano, her violin-playing sisters, May and Margaret, played the Bach Concerto for two violins in D Minor. There was a first performance in London of two Bach chorales arranged for the 'cello and there was also an "Irish Lament" by Cyril Scott.

Lamond's Manager Refutes Canard
In announcing Frederick Lamond's recent reappearance in London, the local manager who arranged the Scottish pianist's recital deemed it advisable to make public this warning:

"E. A. Michell is authorized to refute an unfounded and injurious rumor that Mr. Lamond is or has attempted to become naturalized in an enemy country; and, further, to give due warning that action will be taken against any person spreading this libelous report. Mr. Lamond is and has always been a British subject."

It was not until shortly before this recital that Lamond was able to get away

from Holland, whence he sent to friends in England a highly indignant denial of the report referred to in his manager's public disclaimer. As told in these columns last week, he was first interned at Ruhleben at the outbreak of the war and later removed to a restricted field of activity elsewhere, whence, after nearly a year of fruitless effort to obtain permission of the authorities to leave Germany, he was allowed, some eighteen months ago, to go to Holland, where he has since lived, until his release lately, as more or less of a prisoner, with liberty to give concerts.

Not long ago in a letter from Holland quoted by the London *Daily Telegraph* Lamond wrote: "When I approached Herr Braumüller, the head of the English section at the Kommandantur in Berlin, and sent in a petition in 1916 to get out of Germany, he answered, 'If you were one of the English jockeys who before the war were trainers at Hoppegarten or Ruhleben (which then was a racecourse) the Kommandantur would have given you permission to leave Germany long ago; but you are Lamond, and too well known, and consequently far too important a personage for us to let you out at all.'"

This Scottish pianist, who visited this country a dozen or more years ago, is one of the large number of British and American musicians who made Berlin their place of residence for many years before the Great War.

A Monument for Catalani

In Italy there is a movement on foot to erect some sort of concrete tribute to the memory of Alfredo Catalani, the composer of "Lorelei," an opera that ranks high in the estimation of the Italian opera world, "La Wally," produced at the Metropolitan in the early days of Mr. Gatti's régime, and other works.

From all parts of the world contributions are being received and the opera singers and other musicians of Italy are subscribing liberally despite the pinch of war-times. At first the plan was to place a tablet on the house in which Catalani died, but there is a popular desire to have a monument erected and there are evidently going to be sufficient funds for it.

It has also been suggested to the Assessor for Fine Arts in the Commune of Naples that a marble tablet be set up to the memory of Paolo Tosti at Marechiaro whose fame has been spread through that composer's popular song named after this little town.

J. L. H.

GODOWSKY IN ROCHESTER

Distinguished Pianist Greeted in Concert with Symphony Orchestra

ROCHESTER, N. Y., Jan. 23.—The world-renowned pianist and pedagogue, Leopold Godowsky, was the soloist with the Rochester Orchestra, Hermann Dossenbach, conductor, at Convention Hall on Monday evening, Jan. 20, in a notable concert. The artist played the Tchaikovsky Concerto No. 1 with orchestra and as solos a group of modern numbers to the great enjoyment of the large audience. The Concerto was splendidly done, the orchestra furnishing good support. The orchestral numbers were of a lighter order.

Norman Nairn, organist of the Central Presbyterian Church, gave an interesting organ recital on Sunday afternoon, Jan. 19, at the church, the first of a series of free organ recitals to be given once a month by Mr. Nairn. The attendance was large. Among other numbers Mr. Nairn played "Concert Overture," by Faulkes; Sonata in G Minor, by Halsey; "Fanfare d'Orgue," by Shelley, and "Valse Triste," by Sibelius.

M. E. W.

Concerts at Educational Alliance

Several notable concerts have been given at the Educational Alliance within the last week. On Jan. 22 Tillie Gemunder, soprano; Edna Wolverson, soprano, and Irving Jackson, baritone, were heard in compositions by Claude Warford, with the composer at the piano. Cantor Bernard Woolff, tenor, assisted by Virginia Rea, coloratura soprano, both artist-pupils of Sergei Klébansky, gave a song recital. Alice Claussen and Ida Nachmanowitch were at the piano. On Jan. 29 a song recital was given with much success by Mabel Beddoe.

Norman Arnold, the young tenor under Antonia Sawyer's management, will give a program of songs at a private musicale in the home of Miss Michot. Mr. Arnold has appeared with success at private musicales in New York City, and not long ago was heard at the Gardner School.

BOSTON HEARS "SUMMIT OF MUSIC" IN RABAUD'S READING OF BEETHOVEN

Brilliant Playing by Boston Orchestra, of Fifth Symphony—Garrison Pleases as Soloist—Flonzaley Quartet Raises Spontaneous Applause—Edith Thomas Heard—Galli-Curci in Recital—Soirée Musicale by Conservatoire Prize Winners

Bureau of Musical America,
120 Boylston Street, Boston,
Jan. 25, 1919.

FOR its eleventh concert the Boston Symphony Orchestra played Beethoven's Fifth Symphony, Saint-Saëns's symphonic poem, "Phaeton," and Lalo's Rhapsody in A Major. Mabel Garrison was the soloist in a "Concert Scena" by Mozart, and Edgar Stillman Kelley's Aria for Coloratura Soprano, "A California Idyl."

The question of how often Beethoven's works should be performed is still the subject of controversy. Some authorities claim that in view of the large amount of modern, contemporary music which is waiting to be heard, no orchestra should be allowed to play more than one Beethoven Symphony a season. On the other hand there are many who believe that the Third and Fifth Symphonies, at the very least, must be heard every year. Judging by the applause after the performance of the Fifth Symphony this week, the majority of the audience belonged to the latter camp, for this was the fourth Beethoven Symphony to be played this season, now only two months old, and many of the audience had already heard the same symphony at the concert of the Paris Orchestra. At all events it was agreed that Mr. Rabaud's interpretation of the symphony was among the finest ever heard in Boston. The conductor is quoted as saying that this symphony is "the summit of music," and he made his belief evident in the dramatic intensity and nobility of his reading. As in his other interpretations of the classics, Mr. Rabaud succeeded, not by introducing

new and foreign elements into the music but by allowing the composer to speak through him as through a sensitive and sympathetic medium.

Saint-Saëns's interesting symphonic poem was restored to the programs after an unaccountable absence of twenty years. The music of Saint-Saëns is certainly coming into its own this season. A plausible reason which has been suggested is that musicians who wish to give French music but who do not like Debussy, Ravel and the modern school, or who are doubtful of the reception of that music by their audiences, have hit upon Saint-Saëns as a safe and sane French composer for a public which for the most part is decidedly conservative.

Lalo's thoroughly charming and spontaneous Rhapsody is another piece which has suffered deplorable neglect. Why this delightful piece has not been played at the Symphony concerts since 1888 is incomprehensible, the more so when one considers the number of far less interesting pieces of the same length which have been repeated with wearisome regularity. Is it possible that it is not considered sufficiently abstruse for a Symphony program? A well known conductor remarked not long ago that he liked waltzes and would even enjoy putting one on his Symphony programs occasionally, but that he did not dare to do so because when the people of his audience could easily understand what they were listening to, they thought they were not getting their money's worth!

Miss Garrison was warmly applauded after her two numbers, particularly after Mr. Kelley's "Idyl." Miss Garrison has been well remembered here for her beautiful singing of the music of the *Princess* in "Le Coq d'Or" at the Boston Opera House last spring, but even her skill could not make the Mozart aria more than the

conventional, not to say perfunctory piece which it is. "The California Idyl" was dismissed by some critics as unoriginal, but to many in the audience it was refreshing to hear something new for a singer's display piece instead of the hackneyed arias; "The Idyl," for itself, if not highly sophisticated, had an enjoyable atmosphere of sunshine and cheerful nature. Is it not inconsistent to exhort the contemporary composer to take his predecessors as models and then condemn his work for lack of originality if it shows their influence? Miss Garrison sang "The Idyl" with her usual ease and clearness and with musical feeling.

Few people in the audience who enjoyed Mr. Rabaud's brilliant conducting were aware that just before the concert he had received news of the death of his brother Maurice, as the result of an operation. Mr. Rabaud surely has the sympathy of everyone.

The orchestra has just been strengthened by the addition to its ranks of three men from the Paris Conservatory Orchestra: Messrs. Laurent, flute; L. Speyer, English horn, and Adam, trombone.

Fredric Fradkin, concert master of the Boston Symphony Orchestra, made a marked success as soloist with the Orchestra in its last Cambridge concert. Through the Mendelssohn Concerto, the Cambridge concert public was introduced to Mr. Fradkin's splendid qualities as a soloist—his sympathetic tone, musical intelligence and genuine emotional warmth.

M. Rabaud has been elected an honorary member of the Alpha Chapter, Phi Mu Alpha, Simfonia Fraternity of America, of the New England Conservatory.

A large and musically representative audience filled Jordan Hall last Thursday evening to hear the Flonzaley Quar-

tet in the first of its set of three concerts arranged for Boston this season by Wendell H. Luce. The program consisted of d'Indy's Quartet in D Major, Op. 35; Beethoven's Quartet Op. 18, No. 6; and the two movements of an unfinished quartet by Paul Roussel, whose tragic fate in the war was described in a recently published letter from his wife.

The time is well past when people argued about the quality of the Flonzaley Quartet, for its perfection has long been acknowledged. In fact its position in the musical world has been such that the concerts have been attended not only by genuine lovers of the art, but, as Philip Hale aptly says, by those who "secretly indifferent towards music felt it a social duty to be seen at them applauding." Judging by the rapt attention and the spontaneous applause, however, this artificial element must have been at the minimum this week. Boston's most prominent professional musicians seemed all to be in the audience, as well as the many devoted amateurs of chamber music.

The arrangement of the program was admirable—the d'Indy Quartet, which required the greatest intellectual response from the listeners, rightly coming first. A single hearing of any modern work is always hopelessly insufficient for its proper comprehension and this is particularly so with the thoughtful and subtle music of this composer. Between the two French quartets, Beethoven's easily understood and melodious one made the desirable contrast.

In the case of unfinished compositions the missing movements are often spared with equanimity, but this was not so with Roussel's quartet. The two movements were so full of emotional warmth, color, and delightful instrumental effects that one must sincerely regret the loss of the remainder of the work, all the more on account of its tragic cause.

Edith Thompson gave a piano recital, under the management of Wendell H. Luce, in Jordan Hall last Saturday afternoon. Her program was divided into three groups—the first and last containing classic compositions, and the middle one, music by American composers. Miss Thompson is one of the best known pianists of Boston, and is always sure of an appreciative audience. Her playing was marked by its usual sincerity and musi-

[Continued on page 19]

"Pianist Paula Pardee Gives Refreshing — Recital —"

Newcomer Shows Taste, Intelligence and
Discretion in Fine Program"

New York World

— Other Press Comments —

New York Tribune, Jan. 16, 1919:

Paula Pardee, a young pianist who possesses a clear, facile technique, a crisp touch, a warm tone and a feeling for nuance gave a recital yesterday afternoon at Aeolian Hall. She is sincere in all she does, musically intelligent and has a sure technique. She was warmly greeted by an audience of excellent size.

New York World, Jan. 16, 1919:

A cultivated musical taste, intelligence and discretion were qualities conspicuous in the playing of Paula Pardee at Aeolian Hall yesterday. Here is a young pianistic newcomer with a straightforward style that is refreshing. Her playing pleased a large audience.

New York Sun, Jan. 16, 1919:

She gave the Beethoven Sonata with a lovely piano tone. Her musical feeling was unmistakable and she showed taste.

New York Morning Telegraph, Jan. 16, 1919:

Paula Pardee, a highly gifted young pianist of charming personality and demeanor, pleased a considerable audience

at her recital in Aeolian Hall. Three Chopin Etudes, a Nocturne and a Scherzo by the same composer, and two contrasted numbers by Liszt further demonstrated the good musicianship and fine intelligence of the artist.

New York Evening Sun, Jan. 16, 1919:

For a novice she was able to give an exhibition of many of those virtues which go to make the pianistic artist.

New York Evening Mail, Jan. 16, 1919:

A lass with a delicate air is Paula Pardee, who made her debut in Aeolian Hall yesterday afternoon, playing the pianoforte with a quaint grace very much as if she should have been seated at a spinet. She has a good tone, and she played her Chopin group with fine, poetic feeling and an occasional flash of ardent power. Distinctly she is a young artist with possibilities, a sensitive, clean touch and a wistful charm. When she gains authority, as she undoubtedly will before a second hearing, her place among the arrived pianists will be waiting for her.



Management:
HAENSEL & JONES
Aeolian Hall, N. Y.

BOSTON HEARS "SUMMIT OF MUSIC" IN RABAUD'S READING OF BEETHOVEN

[Continued from page 18]

chianship. Her tone was round and sonorous without being hard, and each piece on her varied program was given its proper individuality. The American compositions were, for the most part, new to the audience. The only familiar ones were "From the Depths" and "The Witch's Dance" by MacDowell, whose music has always found a sympathetic interpreter in Miss Thompson. The other American pieces were a "Poem" after Omar Khayyam, by Arthur Foote; an interesting modern Prelude, rather Russian in flavor, by Alexander Steinert; a Spanish Dance, "La Tortajada," by Charles Roepper, and a Rigaudon, by Helen Hopekirk. Mme. Hopekirk was especially successful in combining the characteristics of the old dance form with enough modern harmony and modulation to keep the hearer interested. The classic group comprised a Larghetto by Mozart, the Rondo "Capriccioso" by Mendelssohn, the Sonata, Op. 58 by Chopin, and three Liszt numbers—"Ronde Des Lutins," Etude, and "Venezia e Napoli." The Chopin Sonata is very seldom played and it was interesting to hear it instead of the more familiar one, although it is easy to understand why the other is the more popular. Miss Thompson played these numbers with a sensitiveness to tone color and appreciation of their content, and in the final pieces she had the fluency and brilliance appropriate to Liszt's *rococo* music. The audience applauded until Miss Thompson added several numbers to her program.

Galli-Curci in Recital

An expected capacity audience greeted Galli-Curci last Sunday when she sang for the second time this season in Symphony Hall. Her program contained two old arias, Italian and English; two operatic fragments from "William Tell" and "Traviata"; one show piece, Benedict's "Carnival of Venice"; five light songs, French, Italian and Norwegian, and four of Weckerlin's Eighteenth century Pastourelles. Encores were, of course, insisted upon, among which were Cyril Scott's

charming "Lullaby," "Mother My Dear," by Treharne; "Song of the Brook," by Cecil Burleigh, and the old favorites, "Drink to Me Only With Thine Eyes," and "Robin Adair." Mme. Galli-Curci was at her best, and delighted the large audience with the musical qualities which have made her the favorite she is to-day.

Highland Glee Club, of fifty men's voices, Almon J. Fairbanks, conductor, gave its twenty-fourth concert in Newton on Jan. 20. About a dozen interestingly diversified part-songs made up the program and gave the chorus ample opportunity to show its ability in interpreting contrasting sentiments, and in obtaining a corresponding variety of musical effects. The tone quality, particularly of the basses, was very good, and under Mr. Fairbank's enthusiastic leadership the concert had an atmosphere of enjoyment on both sides of the footlights. Among the most popular numbers of the evening were "The Night Has a Thousand Eyes," by Horatio Parker; "Shadow March," by Protheroe, and "Swing Along" by Dill Marion Cook, the last one an irresistible negro song which "brought down the house." If there was anyone present too high brow to feel its rhythmic appeal he was fortunately submerged under the general hilarity. In addition to the choral music, there was a cello soloist, George Miquelle, who came to this country as one of the war veterans in the Garde Republicaine band and has since become a member of the Boston Symphony Orchestra. Miquelle played a "Caprice Hongroise," by Dunkler; "The Swan," by Saint-Saëns, and one of Popper's familiar show pieces. The audience gave him a rousing welcome, and appreciated both his technical proficiency and his musical understanding. Boaz Piller, also of the Boston Symphony, was his accompanist.

The last concert of the Chromatic Club was devoted entirely to the music of Mrs. H. H. A. Beach. For piano and violin there was a Romance and a Mazurka played by Marie Nichols, a violinist of true musical taste and ability. Mrs. Lafayette Goodbar sang a group of songs, and Mrs. Beach who accompanied the

soloists also played groups of her own effective piano compositions, among them a suite of five numbers entitled "Les Reves de Columbine." The members of the club and a large number of invited friends gave Mrs. Beach an enthusiastic welcome.

Laura Littlefield, soprano, was the soloist at a successful concert given for the members of the National League of Commission Merchants of the United States, who have just had their convention in Boston. She sang two groups of interesting modern songs, the first by French composers, from Massenet to Hahn and Huré, and the second by English and American writers—Delius, Lie and Mrs. Beach.

A reception to Henri Rabaud was given by the President and trustees of the New England Conservatory on Thursday afternoon. In the receiving line with M. Rabaud were Samuel Carr, president of the trustees; George W. Chadwick, director; Ralph L. Flanders, general manager, and Wallace Goodrich, dean of the faculty. A program of French music was given by an orchestra of Conservatory

students conducted by Modeste Alloo of the faculty. Other members of the faculty served as ushers. There was a large attendance of Boston musicians and others prominently identified with music, among them were Frederick S. Converse, Mabel Daniels William Arms Fisher, Frederic Fradkin, Heinrich Gebhard, Edward Burlingame Hill, Helen Allen Hunt, Laura Littlefield, Georges Longy, Renée Longy, Charles Fonteyn Manney, Louis H. Mudgett, Helen Ranney, Alwin Schroeder, Walter R. Spalding and Alexander Steinert.

Ten musicians, eight of whom were first prize winners at the Paris Conservatory, formed a unique ensemble which gave a "Soirée Musicale" last Wednesday evening for La Prevoyance, a "Société de Langue Française de Boston." All the musicians were also members of the Boston Symphony Orchestra, most of them having come to Boston last year with either the Garde Republicaine Band or the Paris Orchestra. Besides the ensemble numbers there were solos by Messrs. Thillois, violin; Miquelle, cello, and Mager, who sings delightfully in addition to playing several orchestral instruments. He was well remembered as the tenor soloist with the French band. The other members of the ensemble were Messrs. Henkle, violin; Barrier, viola; Laurent, flute; Speyer, oboe; Laus, bassoon; Adam, trombone, and Piller, piano.

CHARLES ROEPPER.

VIRGILIO LAZZARI FOUND MEXICO RISKY EVEN FOR SINGERS



Virgilio Lazzari, Basso with Chicago Opera Company

One of the operatic singers apparently destined to have a country-wide reputation in a short time is Virgilio Lazzari, the new Italian basso of the Chicago Opera Association. Both critics and audiences have been at one in acclaiming him in whatever rôle he has made his appearance.

The present season is not Mr. Lazzari's first appearance in the United States. He came here first in 1916 as a member of the now defunct Boston Opera Company. He has sung in all the leading theaters in Europe, also having made visits to the Colon in Buenos Aires, the Municipal Theater in Chili, and was a member of the Bracale Opera Company in Havana.

One of the most interesting, though probably not the most soothing of his engagements occurred when he sang in the City of Mexico in the company directed by Maestro Giorgio Polacco. Here the train proceeded under armed guard to prevent attacks by Mexican bandits. A train had been attacked and robbed only the week before, but the robbers had been captured and and summarily executed by hanging, and the operatic artists had the experience of seeing some dozen bodies hanging by the necks from telegraph poles and swaying in the breeze. Nevertheless, the company proceeded on its way and made a great success in the Mexican capital.

Mr. Lazzari was born in Rome, and studied singing with Maestro Cotogni there. All his education was received in Italy. He is the master of sixty-five rôles in Italian and French operas, and gained a notable reputation. General Director Cleofonte Campanini engaged him merely because of his name, without waiting for the customary audition. He now has a three year contract with the Chicago organization.

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Henry Holden Huss



NORMAN ARNOLD

AMERICAN TENOR

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UNFINISHED WORK BY DEAD HERO DONE

Flonzaley Quartet. Concert, Aeolian Hall, Evening, Jan. 21. The Program:

Quartet in D Major, Op. 35, Vincent d'Indy; Quartet in B Flat, Op. 18, No. 6, Beethoven; Quartet (unfinished manuscript), Paul Roussel.

The program offered by the Flonzaleys last week was distinctly engrossing and profitable. Beethoven's B Flat Quartet, of the Op. 18 set, represented the contribution of genius undefiled. It contains in addition to its simpler enchantments that abidingly wonderful emotional introduction to the finale, entitled "La Malinconia," which is a pathetic symphony on a miniature scale. The four artists, who always perform Beethoven with the keenest appreciation of his warmth and dramatic quality, rose in this music to their fullest stature. In a way nobody really regretted that they were obliged to play a part of the last movement over again when a broken string on Mr. Betti's violin called a halt in the middle of it.

Possibly the main interest of the evening was reserved for two movements, "Modère" and "Vif," of an unfinished quartet by Paul Roussel. Roussel (who must not be confounded with Albert of the same name, who is known here by some trifling music for a ballet, "Le Festin de l'Araignée") perished at Verdun at the age of thirty-two, though the precise manner of his death has remained a mystery. Fetching water for a wounded comrade in the trenches, he never returned nor did search reveal any trace of him. He had been a pupil of Leroux and Vidal, had written songs and pieces for harp and violin and won prizes, one of them for the first movement of this quartet. Through his death France is poorer by an obviously interesting talent. The fragments brought

forward last week without evincing genius or creative faculties of the most noteworthy and original order indicate a freshness of imagination and vivacious fancy. Roussel possessed an adroit command of the modernistic technique and employed it with ingenuity. Especially is the second movement insinuating in its conceits of scoring and color and its fetching interplay of rhythms. And Roussel did not lean insistently on Ravel and Debussy. There is much pity in his taking off.

The posthumous opus—still in manuscript—had a perfect presentation and was well liked. D'Indy's D Major Quartet is large and dramatic, much of it weighty and profound, some of it turgid and wilfully excogitated. But the pregnancy of the basic theme, the noble beauties, the stout build and somber force of the finest pages go far to counteract the passages there may be of cerebral desiccation. H. F. P.

Robert Maitland to Teach at Vassar

POUGHKEEPSIE, N. Y., Jan. 24.—Robert Maitland, noted English bass-baritone, made his bow to the Vassar College audience in a recital in the college chapel on Jan. 18. The singer was accorded a most enthusiastic welcome by the students and members of the faculty who thronged to hear him. His program could not have been better selected, from the point of view of beauty or variety, ranging from Purcell, Lully and Handel, through Mozart to Massenet, Saint-Saëns and Liza Lehmann. It is with pleasure that the members of the college anticipate the new semester, when Mr. Maitland is to take up his work as vocal instructor.

Sergei Klibansky, the noted New York vocal instructor, is using Penn's "Smile Through" in his teaching, having written the composer that he considers it an especially good song for beginners. Among the Klibansky artists who are singing Mr. Penn's songs and also those of Frederick W. Vanderpool are Lotta Madden, Betsy Lane Shepherd, Elsa Diemer, Elsie Duffield, Evelyn Liedle, Helen Sinning, Vahrah Hanbury, Lalla Cannon, Virginia Rea, Felice di Gregorio, Cora Cook, Martha Hoyt, Charlotte Hamilton, Florence McDonough, English Cody and many others.



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TOSCHA SEIDEL'S AUDITORS NUMEROUS

Toscha Seidel, Violinist. Recital, Carnegie Hall, Tuesday Evening, Jan. 21. Accompanist, L. T. Grunberg. The Program:

"The Devil's Trill," Tartini; Concerto in D Minor, Wieniawski; Romance in G Major, Beethoven; Mazurka, Chopin-Kreisler; "La Chasse," Cartier-Kreisler; Hebrew Lullaby, Achron; "La Ronde des Lutins," Bazzini.

Toscha Seidel, as one of the violin phenomena of the younger Auer triumvirate, again corroborated his drawing powers when he attracted to Carnegie Hall many violin and Seidel admirers, together with a goodly sprinkling of hopeful embryonic virtuosi. But in spite of being classified as one of the triple constellation of violin prodigies, Toscha Seidel undoubtedly has a very distinctive personality. His entire being, all his body in fact, is engaged when he plays. And yet it might not detract from his general favorable impression did he slightly modify this temperamental tossing of the head and swaying of the body.

In the introductory "Devil's Trill" the young artist was not at his best. His playing of the Tartini number was rather lax, his bowing a bit spasmodic, while not even the trills were clean cut. The very well adapted and brilliant cadenza by Leopold Auer, dedicated to Toscha Seidel, the artist executed with imposing finish. The succeeding program young Seidel played to vastly better effect. His interpretation of the Wieniawski Concerto was singularly masterful—broad in outline and exquisitely tempered dynamically. The Romance he played with intense expression and the allegro moderato with ardent temperament. In the following group of smaller compositions also the youthful virtuoso evinced a distinctive charm, by no means merely attributable to his technical perfection. Beethoven's Romance was a musical portrayal of incomparable clarity and atmosphere, while the Chopin-Kreisler Mazurka became a veritable object-lesson of rhythmic excellence. Cartier's "La Chasse," no doubt inspired by the composer's devotion to the revising of old Italian violin music, and further elaborated by Kreisler, nevertheless fully retains its classical character, to which Seidel did full justice with all the spiritedness of his interpretation.

Admirably objective and musically exact were L. T. Grunberg's accompaniments. O. P. J.

★ MABEL RIEGELMAN ★

An Artist of Distinct Personality

Miss Riegelman's recent appearance as "guest artist" of the San Carlo Grand Opera Company, during its triumphant New York season, was a memorable one. The EVENING TELEGRAM, New York City, says:

"Puccini must have had in mind some such young person as Miss Mabel Riegelman for his Musetta (*La Bohème*) when he wrote the score. She was delightfully high spirited, gentle, sweet and soft, and sang with an ease and freedom which made her entrance into the gay throng at the Cafe Momus as exhilarating as a glass of champagne.

"Miss Riegelman can act also, and whether she was singing or listening she was always the Musetta of the opera, the interested and devoted friend of Mimi, the sweetheart of Marcel and the vivacious companion of them all."

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Exceptional
Press Comments
on the singing of

MABEL BEDDOE

(in "The Messiah" in
Toronto and Paterson)



(With the Toronto Oratorio Society,
Jan. 9, 1919.)

"Miss Beddoe has a rich, velvety voice and sings with exceptional sympathy, infusing into her work a devotional spirit not often displayed even in oratorio. An outstanding feature was her interpretation of the aria, 'He Was Despised,' in which the spirit of Calvary and Passiontide were infused to a degree hardly attained by any artist who preceded her in Massey Hall. The purity and sympathy of her work showed her to be an artist of exceptional finish."—Toronto World.

"Her voice is smooth and rich with a quality of tenderness that is peculiarly suitable to the glorious arias which Handel allotted to the alto. Her phrasing is also remarkable for its taste and significance."—Toronto Saturday Night.

"The texture of Miss Beddoe's voice is beautifully soft, even and pure. One could not help noting the ease and grace of her technique. She sings with a style that has about it a certain air of elegance, and in everything she does there is a nice discrimination. Her interpretation of 'He Was Despised,' was one of the most delightful incidents of the evening."—Toronto Mail and Empire.

"She sings with a warmth and richness not often equalled."—Toronto Telegram.

(With the Paterson, N. J., Oratorio Society, Jan. 7, 1919.)

"She is a singer of unusual personal charm, and she possesses those opulent qualities of voice that are so desirable in contraltos, and sings with deep insight into her selections. The joyful promise in her first solo was a wonderful treat to all. In 'He Was Despised,' she literally gave all her talents, of which she possesses a most happy combination, not forgetting to add dramatic fervor."—Paterson Press Guardian.

"... Miss Beddoe as the contralto, carried throughout the sublime parts accorded the voice with a wealth of expression and clearness. Perhaps her best number was in the second part, 'He Was Despised and Rejected of Men.' A most pathetic part, it lost none of its pathos in her manner of interpretation. It has been named by many as one of the basic themes of the masterpiece. Miss Beddoe is an artist who is ideally adapted for the work."—Paterson Call.

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PITTSBURGH CROWDS HEAR GALLI-CURCI

Overflow City's Largest Auditorium to Hear Songbird—
Mozart Club Concert

PITTSBURGH, PA., Jan. 27.—We had two concerts this week, one being by Galli-Curci. She took the largest hall, the Syrian Mosque, filled it with 4000 people, with hundreds on the stage, and several hundred odd and assorted extra folk draped against the walls thinking how much easier it would have been to have stayed at home and "wound up the machine."

Galli-Curci was in her colorfulest coloratura voice. Storms of applause terminated each song, and then, not to be snippy, she gave almost as many "extras" as there were numbers on the program. Among her pretentious numbers was "Depuis le jour," a vocal visualization of "Louise." The second half of her program was comprised of miscellaneous songs. One of the best in this division was Homer Samuels's "When Chloe Sleeps." She sang this with rare discrimination and finesse. The last group was four Wekerlein "Bergerettes." The concert on Friday night was one of the Heyn recitals, and a repeat recital has been arranged by Edith Taylor Thomson.

On Tuesday night the Mozart Club gave its thirty-third performance of the "Messiah." The principals were four of the youngest and best singers of the city. The Mozart Club, like every other choral organization the country over, has a poor tenor. They are the weak brothers and nearly wrecked the performance. The soloists were Olive Nevin, soprano; Rosa Hamilton, contralto; Sudworth Frazer, tenor, and I. K. Myers, bass. The organist was Walter Wild. Of all the principals Walter Wild was to be commended. He supported soloists and chorus in a flawless fashion. His registrations were "regular registrations" and not *crecendo* pedal effects. Olive Nevin was conspicuously successful in "Come Unto Him," Rosa Hamilton did "He Was Despised" with splendid feeling, Sudworth Frazer sang "But Thou Didst Not Leave" with fine voice and phrasing, and I. K. Myers sang an expressive "The People That Walked." All four singers are unquestionably gifted. J. P. McCollum, conductor, got the most out of his chorus.
H. B. C.

Mr. and Mrs. Votichenko Give Reception

Doris Booth, the seven-year-old prodigy, gave a remarkable exhibition of in-

terpretative dancing before a large and appreciative audience at a reception given recently by Mr. and Mrs. Sasha Votichenko at the Hôtel des Artistes. The studio was crowded to the doors. Vera Smirnovia, the Russian singer, whose unusual voice and dramatic ability are peculiarly adapted to the folk-songs of her country, gave some interesting numbers.

FRENCHWOMEN WON MANY YANKEE HEARTS, SAYS YVONNE GALL



© Moffett

Yvonne Gall, Soprano of the Chicago Opera Company

Now comes Yvonne Gall, soprano of the Chicago Opera Association, to proclaim that a quarter of a million Yank soldiers will have left their hearts behind them in France when they come marching home. Mlle. Gall, herself a Parisian and a relative of Maréchal Petain, does not maintain that the French girls have greater beauty or charm than the girls of America, but that they have a different state of mind, that "they are more lovable, more appealing to the heart of a brave, good man."

Says she: "The French girl follows her husband; the American wants to lead him. The French girl is happy in doing for the one she loves; the American demands that he serve her. French wives are helpmates of their husbands, not their slave drivers. French daughters obey their parents, do not dictate to them. French mothers are teachers

FAMOUS ARTISTS IN WASHINGTON COURSE

Mme. Galli-Curci and Sergei Rachmaninoff Acclaimed—
Many Concerts Given

WASHINGTON, D. C., Jan. 21.—More than a hundred persons were denied admission to the concert of Mme. Galli-Curci, coloratura soprano, at her recent concert in Washington, as the theater was tested to its capacity. The singer appeared in a varied program, which gave scope to her art in interpretations of songs and operas, but it was the coloratura quality of her voice that appealed most to her hearers.

Under the management of Mrs. Wilson Greene, Sergei Rachmaninoff, pianist, made his initial appearance to-day before an enthusiastic audience. His program gave excellent scope for his versatility, opening with the Theme and Variations in A Major of Mozart, passing into Beethoven, thence to Liszt, Chopin and his own compositions. His tech-

of their children, not their servants.

"My people love the American soldiers. They took them into their homes and treated them as their sons. Your boys know now how different from the tinsel life of the Paris cafés is the home life of the real France.

"If the American is as honest and brave in love as he is in war, he will either go back and live in France or bring a French girl here as his wife. If he lives there, it will be a wonderful thing for my dear France; if he brings a wife from there, a wonderful thing for America.

"Your wonderful Blackhawks maybe were not long enough in France to learn this, but ask those boys who were there longer, and, unless they are afraid some American sweetheart will scratch their eyes out for it, they will tell you I am right."

CONCERT BY ARENS PUPILS

Club's First Meeting of Season Honors
Alphonso Grien

The Arens Pupils' Club held its first meeting of the season last Wednesday evening, at the house of its founder, Mrs. S. Mallet-Prevost. Usually Mr. Arens makes a few critical remarks concerning outstanding features of the performance, but on this occasion he instead paid a warm tribute to the memory of the late

Alphonso Grien, the promising young baritone, who had been one of the distinguished artist-members of the Pupils' Club. The club meets once a month for mutual criticism, encouragement and social enjoyment.

A series of musical evenings has been inaugurated by Mary Helen Howe, coloratura soprano, at the Calvert Club, a service club for young ladies under the auspices of the National Catholic War Council. Miss Howe was accompanied by Vera Ellett, pianist, and she was assisted by Willard Howe in character readings. The Calvert Club is doing an important social service for the young women in Washington and is preparing to develop music, socially and educationally, among its members. Miss Howe was the chief artist at the recent lobby concert at the local Y. M. C. A., where she won appreciation in Italian and English songs. Others on the program were Lewis Clark, saxophone; John Monroe, Myrtle Kirsheimer and L. F. Rice, pianists, and Sarah Manypenny. The concert was preceded by a community "sing," with Conductor Mayo leading.
W. H.

The program included Rich's "The Rose of Yester E'en," given by Margaret Cantrell; Rubinstein's "Since I First Met Thee," Mrs. M. M. Rockwell; d'Hardelot's "Vos yeux" and del Riego's "Hayfields and Butterflies," Dorothy Lewis; Brahms's "Sapphic Ode" and Schubert's "Death and the Maiden"; Clayton's "Sing to Me, Sing," and Huhn's "Invictus," by Mrs. S. Mallet-Prevost; Van der Stucken, "The Sweetest Flower that Blows," Elizabeth Zulauf; Musette's Waltz from "Bohème," Mrs. Dr. Lendle; "Ombra mai fu," from "Xerxes," Handel, Florence Gangle; Spross's "Ishtar," Matilda Berlin; Haydn's "With Verdure Clad" and "The Last Hour" of Kramer, Kitty Kemp Ponder; "Fear Not, Ye of Israel," by Buck, and three "Chinese Mother Goose Rhymes," by Crist, Helen Davis; *Mimi's* Narrative, "Bohème," Laura Combs.



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CHICAGO OPERA SEASON ENDS WITH SERIES OF FINE PERFORMANCES

"Gismonda," "Faust" and Revival of "Cleopatre" Makes Last Week of Season a Memorable One—Berkshire String Quartet Makes Initial Appearance—Adolf Weidig Called to Conduct Orchestra During Illness of DeLamarter—Welcome Joseph Bonnet as Soloist

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 25, 1919.

Better in the matter of ensemble, closer knitted as to its general production, and with some very slight changes as to dramatic action and scenic management, "Gismonda," Fevrier's latest opera, came to its second performance at the Auditorium for the opening of the final week of the opera season here.

Miss Garden, to whom belongs much credit for creating another picturesque and interesting operatic character, was again resplendent in this new rôle, and Fevrier certainly looked happy when he appeared on the stage at the close of the second act, surrounded by the principal artists of the cast.

Miss Garden has added to her extensive repertory one of the most striking operatic portraits in "Gismonda." Both her singing and acting surpassed several of her other performances in vocal finish and dramatic intensity. In the same manner Charles Fontaine, the French tenor, finds in the rôle of *Almerio* a grateful and heroic part, and Alfred Maguenat also comes forth in a presentation of prominence and artistic worth as *Zaccaria*. Huberdeau, Journet, Louise Berat, Pruzan and Emma Noe gave efficient support to the other characters of the long cast. The Pavley-Oukrainsky ballet again made a fine show with their terpsi-

chorean features in the third act.

John O'Sullivan and Desiré Defrere were the two changes in the cast of "Faust," which was presented Tuesday evening for the third time this season. Mr. O'Sullivan's interpretation of this rôle conforms in both vocal and histrionic manner with the traditions of the French conception of the character, and vocally he gives to the music an intelligent and artistic reading. He won a rousing storm of applause. Miss Gall repeated her excellent delineation of *Marguerite*. She was in good voice and looked demure and pretty and sang the "Jewel Song" very well. Marcel Journet sang the rôle of *Mephistopheles* and was in splendid voice. Irene Pavloska's *Siebel* shows improvement both in ease of manner and in voice. Not often does Desiré Defrere disclose his operatic talents in so big and extended a rôle as that of *Valentine*, but last Tuesday evening he had the opportunity and he made good, both in the air in the first act and later in the "Death Scene," and he also made his part tell in the trio which preceded it. Mme. Berat had her usual rôle of *Martha*, and the chorus and ballet were commendable. Louis Hasselmans conducted the work with admirable musicianship and with a dominance which controlled the entire ensemble.

Massenet's "Cleopatre" Revived

Catalani's "Loreley" was repeated Wednesday evening with the same cast

as before, namely, Anna Fitzu, Florence Macbeth, Alessandro Dolci, Virgilio Lazzari and Giacomo Rimini. All were in good voice, and a notable reading was given the score by Giorgio Polacco.

Spectacular in investiture, Oriental as to locale, sensuous as to its music, the last of Massenet's operas, "Cleopatre," was put on the Auditorium stage Thursday evening for the first time in several seasons as another medium for the exploitation of theatrical and musical artistry of Mary Garden.

The name part of this opera is just such another romantic character as would appeal to Miss Garden, and though Chicago opera-goers' first acquaintance with the representation of Egypt's most renowned queen was made a couple of years ago when Marie Kousnezoff essayed it here, last Thursday's depiction was so immeasurably superior as to dramatic lines, as to musical coloring and as to costuming that the other conception of the rôle was completely obliterated.

Miss Garden, from first to last, gives one a visual interpretation which is fascinating. The imagination is stimulated with the reminiscence of ancient Egypt in the times of the Roman triumvirate. As Miss Garden presented the rôle of the sorceress-queen of the Nile, it is not difficult to see how easily the great Roman warrior succumbed to her wiles and charms. In the technical matter of singing the music she also did remarkably well. There is, to be sure, little sustained melody in the score.

Alfred Maguenat, who created the rôle of *Antony* when the opera was first produced in Europe, again performed the rôle here, and disclosed himself as a singing actor of first rank.

Anna Fitzu, as *Octavia*, also did excellently. She is regal in appearance and her fresh and powerful soprano rang out with clarity in the music of her part. Charles Fontaine, as *Spakos*, made an impressive appearance as the favorite slave. He had but an inconsiderable singing part, which he managed well, and acted with good effect. The smaller rôles were ably sung by Gustave Huberdeau in place of Journet, Emma Noe, who made a great deal of her part, displaying a voice of much beauty and charm, and Nicolay and Defrere.

Stracciari felt just in the right mood Friday evening to give to the rôle of the court jester in Verdi's tragic opera, "Rigoletto," that realism and dramatic fervor which Victor Hugo himself conceived when he wrote his famous book. The eminent baritone put all his dramatic and vocal attainments into his rôle and made it one of the most complete of the many excellent characterizations we have had this season. Especially noteworthy was his address to the courtiers in the third act and the vendetta scene following. There were many curtain calls after the close of this act and Florence Macbeth was fully entitled to share in them with Stracciari. Her impersonation of *Gilda* is one of the best we have seen, and her singing of the music is worthy of much praise.

Guido Ciccolini sang the rôle of the Duke, Marie Claessens that of *Maddalena*, and Arimondi *Sparafucile*. Mme. Claessens encompassed both the acting and the music most creditably. Giorgio Polacco is a tower of strength in the conducting of the Verdi music, and he knows how to bring out of the score a wealth of tone, which makes it still fresh and new to tired opera-goers' ears.

Berkshire Quartet Greeted

Much interest was manifested in the first chamber music concert given at the Playhouse on Thursday afternoon by the Berkshire String Quartet, an organization which contains two former Chicago musicians among its members, Hugo Kortschak violinist, and Emmeran Stoeber, 'cellist, both of whom were prominent in the roster of the Chicago Symphony Orchestra. The other two players are Jacques Gordon, second violin, and Clarence Evans, viola. Some two or three years ago Mrs. Elizabeth Sprague Coolidge, a former Chicagoan, put aside a fund for the establishment

and maintenance of a string quartet, and Hugo Kortschak founded the present Berkshire organization. In the meantime, though some changes in the personnel of the quartet were made necessary through the exigencies of the war, the quartet has practised arduously and has achieved some commendable results. They displayed in the playing of the Beethoven Quartet in E Flat, Op. 127, one of the most abstruse and difficult compositions of that class, a unity of musical thought and a fine regard for tone blending and, though there were places where greater homogeneity might have been effected, the performance was genuinely musical throughout.

The program contained also the Serenade for string quartet by Leo Sowerby and the Borodine Quartet in A Major.

Almost the entire audience which came to the regular concert of the Chicago Symphony Orchestra on Friday afternoon immediately recognized the short, stocky figure that came forth on the stage to conduct "America" as Adolf Weidig, who on short notice was called Thursday morning to conduct the orchestra through this week's program, Eric DeLamarter, the assistant conductor, having been taken suddenly ill on Wednesday night. Mr. Weidig, who, to be polite, sat among the violinists under Theodore Thomas more than fifteen years ago, has had much orchestra routine and experience and has had the honor of having many of his symphonic compositions performed by the orchestra, at once gave the impression that he was quite at home at the conductor's desk, and as the day's concert progressed the audience also became convinced that he was no novice as an orchestral director.

He gave the Overture to Mozart's "The Marriage of Figaro," a sprightly, sparkling interpretation. After the intermission, the symphony of the day, Dvorak's No. 3, in F Major, was read with musicianly insight into the development of the themes of the various movements. The third section, a Scherzo in B Flat, and the Finale made the greatest appeal on the listeners.

Besides Mr. Weidig, another conspicuous person in the musical world made his appearance as soloist and composer in Joseph Bonnet, the distinguished French organist. He introduced himself with the Concerto No. 10 for organ by Handel, which had orchestral accompaniment and later he brought forth the choral Prelude of Bach, "Out of Deep Need," with trombone reinforcement, and two original compositions of his own, "Ariel" and "Rhapsody Catalane," the latter with an elaborate pedal cadenza. In all of these works M. Bonnet proved himself a master.

Mme. Sturkow-Ryder has written a duet for soprano, contralto and orchestra, called "Sleigh Bells." It is being sung this week at the Great Northern Hippodrome by the Misses Lippard and Lindsay.

Florence Macbeth and Irene Pavloska of the Chicago Opera Association, Mme. Sturkow-Ryder, pianist, and Robert Ambrosious, 'cellist of the Chicago Symphony Orchestra, gave the opening program of the Illinois Athletic Club on Tuesday afternoon.

Carl Craven, tenor, director of music at St. Paul's and the Wooley M. E. Church, gave a program before the Berwyn Club on Jan. 19. He was the special soloist at the fiftieth anniversary of Temple Jehosua on Jan. 22. He also gave a program in the Starland Theater, Michigan City, Ind., this week.

MARGIE A. McLEOD.

Welcome Olga Sapio in Recital

Olga Sapio, the New York pianist, was heard in recital at St. Luke's Home for Aged Women, Jan. 3. She gave a pleasing and varied program, which included Debussy's "Clair de Lune" and Prelude, Borodine's Serenade, Cyril Scott's "Danse Nègre," Grieg's Nocturne, Paderewski's "Fantastique," Liszt's Nocturne No. 3, Rubinstein's Polka and Valse in A Flat and Scriabine's Nocturne for the left hand alone. Miss Sapio is an artist-pupil of Adele Margulies of the National Conservatory of Music of America.

John Powell, the gifted American pianist, will give his second recital of the season in Carnegie Hall on Monday evening, Feb. 3.

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PHILHARMONIC GIVES POPULAR PROGRAM

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Evening, Jan. 15. Soloists, Ethel Leginska, Pianist, and Rosalie Miller, Soprano. The Program:

Schubert, Symphony in B Minor, "Unfinished"; Dvorak, "Carneval"; Liszt, Concerto in E Flat for Piano and Orchestra, Mme. Leginska; Dukas, "The Sorcerer's Apprentice"; Massenet, Aria from "Hérodiade," "Il est doux," Miss Miller; Ippolitoff-Ivanoff, "Caucasian Sketches."

At the third of its concerts of this season devoted to the *Evening Mail's* Save-a-Home Fund, the Philharmonic gave a performance of the *Allegro moderato* of the "Unfinished" Symphony which was remarkable for its emotional expressiveness. The second movement, considered *in toto*, is rather dull stuff, and the orchestra's playing did not conceal that fact. Yet, though it is loosely knit together, this movement has passages of enchanting loveliness. Even so was it with the Philharmonic's playing on Wednesday evening; the ensemble work left a great deal to be desired, but there were flashes now and then of genuine beauty. The Dvorak "Carneval" was the best of the orchestral offerings. Even the false intonations and rhythmic vagaries of the players were opportune here, for they effectively heightened the almost frenzied gaiety of the number!

Ethel Leginska's part of the entertainment had brilliance, but eccentricity also; the audience accepted both with avidity. Rosalie Miller was resplendent in appearance; she may have been equally resplendent in voice, but as the orchestral accompaniment was far too heavy for her voice, it was not possible to tell.

A large and inflammable audience was present. D. J. T.

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Afternoon, Jan. 26. Soloist, Guimar Novaes, Pianist. The Program:

Symphony in D Minor, César Franck; Suite for Orchestra, in F Sharp Minor, William Henry Humiston; Concerto for Piano and Orchestra, in C Minor, Saint-Saëns; Prelude and "Love Death," from "Tristan and Isolde," Wagner.

The public is clairvoyant. Last Sunday afternoon it crowded Carnegie Hall to the last seat and bit of standing room area, and again the implacable placard caused the hearts of the belated to sink. These unfortunates are to be commiserated. They missed one of the most surpassing musical experiences of the season. Mr. Stransky's reading of the César Franck symphony gave the cachet to the whole concert. He has grown in this music. He never did it as well as last Sunday. He is keenly sensitive to its structure—a structure in which the utmost economy of thematic means and the gracious skill in utilizing the fundamental material for all it will give positively enhance the spiritual grandeur—and to that "continual ascent toward light and gladness," as D'Indy defined its significance. Each movement had melting moments last Sunday. The finale became a triumphant sunburst.

The symphony concluded, Mr. Stransky handed the bâton to Mr. Humiston, who led the orchestra through the first performance of his own F Sharp Minor Suite. The genesis of this work dates back to 1902. Originally designed for orchestra and in part submitted for criticism to Edward MacDowell, Mr. Humiston's teacher, it underwent various subsequent revisions. As a violin solo with piano accompaniment it was several times played by Maud Powell. Grace

Freeman played the solo violin part with an orchestral accompaniment made by the composer for the Peterboro Festival of 1911. In 1915 the Suite underwent another overhauling and was given its latest form, while a few changes were made in the instrumentation for the present performance.

It is charming music, fluently melodious, orchestrated with discreet beauty and in complete harmony with its character. The brevity of its several movements illustrates a rare tact. For the entire work germinates from a "motto" of three notes and Mr. Humiston has not exacted of it more than it can conveniently give. In divers rhythmic and harmonic guises this theme pursues its way through the four sections of the work—sturdy at first, then in a delicate jocose vein, later as a sprightly fugal subject. The third movement is a touching elegy dedicated to the memory of Edward MacDowell. A striking bit of recitative precedes the fugue in the finale. There is little thematic material apart from the "motto," but the result is not monotonous. The Suite will add to Mr. Humiston's reputation. It was cordially received on Sunday.

Guimar Novaes gave of the Saint-Saëns C Minor Concerto a performance that perhaps not more than half a dozen living pianists could have equaled—a performance so exquisitely musical, so sensitively molded, so brilliant, so transporting in pure glory of tone that the widest extravagances of laudation fall desperately short of the fact. Indeed, before the splendor of such an accomplishment praise must be an impertinence and technical descriptions fall flat. So what boots it further to ecstaticize over the sheer perfection of art?

When the tumult over the Brazilian girl had died away, the program was brought to a close with a thrilling presentation of the "Tristan" Prelude and "Liebestod" And not a policeman hove in sight. H. F. P.

Raoul Vidas keeps adding to his already long list of appearances as soloist with orchestras. On Feb. 1 and 2 he will be heard with the New York Symphony at Aeolian Hall, playing the Mozart Sixth Concerto in E Flat.

HEIFETZ SUBLIME IN BEETHOVEN MUSIC

New York Philharmonic Orchestra. Josef Stransky, Conductor. Concert, Carnegie Hall, Evening, Jan. 23. Soloist, Jascha Heifetz, Violinist. The Program:

"Symphonie Fantastique," Berlioz; Concerto for Violin and Orchestra, Beethoven; Overture, "Leonore," No. 3, Beethoven.

Jascha Heifetz reached the Beethoven Concerto last week and triumphantly encompassed it. His performance earned him a tribute of applause the like of which has seldom been heard this winter. Admirers of the miraculous boy have awaited the event with impatience; some of them, perhaps, with trepidation. These last ought to have been reassured by his celestial trafficking with the Brahms a few weeks ago. There must ever be folk who cannot dissociate material youth from immaturity of spirit and in the vain imagination of such the Beethoven or the Brahms of a stripling partakes the nature of his outward seeming. Blind to the clairvoyance of an ageless soul, they measure maturity in artistic expression by years, and profundity by the implication of experience that years supply. So it is probably inevitable that Heifetz's Beethoven can expect from these no more than they accorded his Brahms.

To all untrammelled by like prejudicial considerations the violinist's first local essay of the supreme concerto brought unmingled rapture. Apollo made music in the sight and hearing of men! And the tongue and pen of man alike are impotent to record the enchantment thereof. The oracle of supremest

beauty enunciated in phrases of a jewelled perfection! If not the searching depths, why then, the upward sweep of cosmic pathways that lead to the courts of the sun! Immature, this? Preposterous mockery of the word.

Heifetz does not play the concerto like Fritz Kreisler. Kreisler proclaims it in epical majesty; Heifetz sings it like a heaven descended lyric. Milton and Shelley, and who shall presume to decide between them? But the incommensurable sweetness and light of the Heifetz performance! Perhaps, as the party of the opposition contend, years will contribute to the ecstasy of its luminous beauty. With that we are not concerned; only with the incomparable magic of the present state. There shall be no prattle here of tone and technique and phrasing and intonation and Auer's tawdry cadenza. What the gods have so supernally wrought claims as its inalienable privilege the reverence and abashment of the humans.

The Beethoven miracle seemed the greater following, as it did, upon an hour or more of Berlioz's "Fantastic" Symphony. Many a time and oft solitary souls have ruminated upon the necessity of performing Berlioz at all in an age when his orchestral contrivances have become *vieux chapeau*. It is not easy to force oneself into the frame of mind of the otherwise admirable Romain Rolland to the effect that Berlioz "est la musique même." Certainly the "Fantastic" is elongated, paltry drivel except for parts of the "March to the Scaffold" and "Witches' Sabbath." There is one heavenly attribute common to this symphony (which comes to its programmatic end in hell) and Schubert's C Major, which is popularly credited with having originated the quality, and that is length.

However, if we must have Berlioz, let us by all means have it as Mr. Stransky and the Philharmonic gave it last week. Not since Weingartner expounded that composer has there been heard here a more vital and virtuoso laden performance than this. The last two movements, transcending their content, thrilled the hearers and both conductor and orchestra received a great ovation in consequence. H. F. P.

SARA SOKOLSKY-FREID

Scores an Emphatic Success at Her Recent PIANO-ORGAN RECITAL IN AEOLIAN HALL

What the Critics Said:—

Henry T. Finck in *The New York Evening Post*, Jan. 18.

Most musicians are satisfied to be one thing—say pianist or organist; but there is Saint-Saëns, who is both pianist and organist. Why shouldn't a woman aspire to the same distinction? In Aeolian Hall, last night, Sara Sokolsky-Freid played the piano for an hour or so, featuring works by Beethoven, Schubert, Chopin, Alkan, Richard P. Hammond, and then gave eloquent expression on the organ to pieces by Bach, Frescobaldi, Martini, Liszt and Widor.

Pedagogues assert that if a pianist plays much on the organ his touch suffers on the other instrument. Either this is an error or there are exceptions which prove the rule. Mrs. Sokolsky-Freid proved herself an organist of almost Saint-Saënsian stature, yet her touch on the piano was good, too. She evoked an agreeable tone from the Steinway keyboard; and, what is more, she played like a born musician, with intelligence and feeling, being, indeed, at her best in the one number on her program which was the most difficult—not to play but to interpret. Her reading of Beethoven's sonata, Opus 111, was most engaging, especially in the lovely arietta. She even took out of the variations the insipidity which Kullak found in them.

In her organ section, too, she rose to the highest excellence in the noblest and most difficult piece on her list, the glorious D Major prelude and fugue of Bach. In this she showed a virtuosity, a command of the keyboards and registers, as well as the pedals, worthy of Joseph Bonnet. In playing such a piece one has to have not only musical intelligence and nimble fingers, but educated, virtuosic feet. The way Mrs. Sokolsky-Freid played the rapid fugal theme in one place with

her feet alone astonished and delighted the audience. One was glad to see a Liszt piece on her list, his "Evocation à la Chapelle Sixtine." Thanks largely to M. Bonnet, organists are gradually finding out that Liszt did not write delightfully for piano and orchestra only.

Mrs. Sokolsky-Freid set her professional colleagues a good example by reviving Alkan's "Le Vent." It is a delicious bit of tonal realism; one actually hears the wind whistling round the corners. The pianist's scale work in this show piece was exceptionally virtuosic. Another effective number was Rubleffsky's "Babbling Brooklet," played as an encore. The audience indulged in much applause throughout the recital.

Sylvester Rawling in *The New York Evening World*, Jan. 18.

She began with a Beethoven sonata, followed it with two Schubert impromptus, two Chopin pieces, a composition by Alkan, and finished with a group of modern impressionistic sketches dedicated to her by Richard P. Hammond, in which she was at her best. . . . It was masterful playing that she gave to Bach's prelude and fugue in D Major. Frescobaldi, Martin, Liszt and Widor compositions also were on her list.

New York Tribune, Jan. 18.

Her work was uniformly sincere, and this is always praiseworthy. She was sympathetically applauded by a large audience.

New York Evening Sun, Jan. 18.

Mme. Sara Sokolsky-Freid, who possesses talent for both piano and organ and who has been heard before, gave a double barreled recital of highly artistic intentions. For novelties there were a number of piano pieces by Richard P. Hammond, with Beeth-

oven and Schubert to match; and of organ examples Mme. Sokolsky-Freid went the sonorous range from Bach to Widor.

New York Sun, Jan. 18.

Her program showed dignified taste and novelty. . . . In her performance on both instruments the player shows admirable zeal and purpose and she evidently sustains the interest of her hearers.

New York American, Jan. 18.

Her efforts were favorably received by a good sized audience. On a stage, beautifully decorated with tall palms and flags of the Allied Nations, she gave a scholarly performance of Beethoven's Sonata, Op. 111.

New York Evening Mail, Jan. 18.

This young and decidedly attractive artist plays with feeling, expression and excellent technique, and she performs equally well on the piano and organ.

New York Herald, Jan. 18.

Miss Sara Sokolsky-Freid is exceptionally gifted musically, and the gods have been very kind to her in the bestowal of good looks. . . . She showed good technique and musical appreciation in a couple of Schubert's impromptus. She was still better in Alkan's difficult study, "Le Vent," and best of all in some new impressionistic pieces by Richard P. Hammond, dedicated to herself, which sounded uncommonly like Debussy in some places and Cyril Scott in others.

But her greatest achievements were at the organ, and she played Bach's colossal Prelude and Fugue in D Major with remarkable mastery both of the manuals and pedals. She rendered other pieces on the organ with similar success, particularly Widor's Toccata, and received a deserved ovation in addition to many bouquets.

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New York, February 1, 1919

THE PROPOSED TWENTY PER CENT TAX INSPIRED BY HATE

Brought to their senses by the nationwide protest against the imposition of a twenty per cent tax on tickets to all musical and dramatic performances, the Conference Committees of the Senate and the House in Washington have decided to accept the Senate proposition to retain the tax at the old rate of ten per cent, which was heavy enough. So great, so universal was the protest that the Post Office and telegraph offices in Washington were clogged with letters, messages and telegrams. Finally Postmaster Burleson issued an appeal to the people through the country to stop.

There is one point in this matter which deserves to be placed before the public, and especially before the people in the musical world.

It would naturally be concluded that those who were interested in framing the new revenue tax law would endeavor to raise the money needed by the government, but in such a manner as would least disturb the industries and the cultural and social life of the people. And it would also be concluded that when it was brought to the attention of the members of the committees, and particularly to the attention of Claude Kitchin, the leader of the Democratic majority in the House of Representatives, who is also the chairman of the Ways and Means Committee and who was primarily responsible for desiring to increase the tax to the impossible extent of twenty per cent, that realizing the injury such a tax would do and that it would not produce even as much revenue as the smaller tax, he would be among the first to see the mistake of his policy.

The very contrary has happened. To the very last minute Mr. Kitchin, backed by Mr. Fordney of Michigan, fought for the heavier tax.

The reason for this, surprising as it may appear, is that the very argument that the heavier tax would close up many of the theaters, stop the activities of a number of the traveling companies, prevent the production of new plays, that it would cut the musical activities of the country at least forty, if not fifty per cent, was the very argument which made Mr. Kitchin all the more determined to put the heavier tax through.

Mr. Kitchin, who was elected from a little district in North Carolina, represents neither the culture nor the enterprise nor the good will nor the patriotism of the South. He is a rabid, narrow-minded sectionalist. He saw an opportunity to do an injury to the hated North. Furthermore, he and others, for he is not alone in this, have a Calvinistic hatred for music, for the opera, for the theater, for everything of cultural value.

The New York World, in a recent editorial, draws attention to this very situation and states that the

twenty per cent tax was "a killing tax and was so intended. It was devised and enacted by men of narrow views, who regard the stage as an evil, and it fittingly supplemented prohibition enactments having the same bigoted inspiration."

"UNMUSICAL NEW YORK"

Under the above title a not unamusing brochure was published some years ago by a European music critic who had lived for a while in the United States. The New Yorker who squirmed under some of its statements then finds no pleasanter indoor sport now than that of rereading them. For example, one may turn to the published newspaper programs of the week beginning Jan. 20 and ending Jan. 27. During that period, on the opera side alone, there figure the revivals of "La Reine Fiamette" at the Metropolitan; of "Martha" (in English) at the Park, and the New York premiere of "Gismonda" at the Lexington. Concerts are given by three local and two visiting orchestras, one of the latter from Japan. Appearances by recitalists include such eminent names, of such varying racial origin, as Godowsky, Gabrilowitsch and Rachmaninoff, the Russians; Harold Bauer, the Englishman; Thibaud and Cortot, the Frenchmen; Ganz, the Swiss; Hofmann, the Polish-American; to say nothing of such a brilliant galaxy of youngsters as Heifetz, Seidel and Rosen and the Brazilian girl-wonder, Novaes. Singers of operatic fame, such as Helen Stanley and de Segurolo, add to a week's list that it would not be easy to equal in this country or in Europe.

For an unmusical city New York is doing, like the hotel proprietor in the song, rather well.

ON EFFECT-MUSIC

There go up to heaven periodically recurring shrieks of protest against "program-music." One such exhausted itself not long before the war. Music was not to "tell a story" any more than literature was to be definitive in form, or pictures to suggest anything in the heavens above or in the earth beneath. Away with "Fingal's Cave" and the "Domestic Symphony"! The "Moonlight Sonata" never referred to moonlight; the "Humoresque" was not humorous; the "Pathétique," according to these apostles of the absolute, might just as well express Tchaikovsky's feelings on reading F. P. A.'s column in the New York Tribune.

Whereupon a perfectly natural tendency of that low thing the human mind, having the door locked on it, came in by the window as effect-music. The program-music of the older day, which had at least, much of it, melody to recommend it, was barred; or at best tolerantly conceded to be "atrociously bromidic." But we have now on our programs our "Reflets d'eau," our "Afternoon of a Faun," our "Rain," our "Sea Pieces," our Russian music with its vivid Orientalistic effects jumping out of the picture at us; and the same audiences that considered Berlioz too descriptive purr happily over Dukas. So perhaps it is made clear that the difference between Tweedledum and Tweedledee is not bigger than that between certain scale varieties.

Romance, romanticism, story-telling, what you choose to call it, will out; those who would legislate them out of existence have their quarrel with Providence. Never in the world's history has human psychology been more vividly penetrated with the romantic feeling than now, at the aftermath of a world's crash. Why try to make its expression cerebral? And, aspiring American composer, since we must have it in some form, may we not have it accompanied by a pretense at melody?

The way in which the National Musical Managers' Association rose to the occasion last week, contributing conspicuously to the defeat of the 20 per cent tax, affords a splendid example of what can be accomplished by quick, intelligent co-operation. Now let the local managers organize.

Now that the obnoxious tax is killed, all of us may breathe easier and go on with plans for the greatest year of music America has ever known.

TO OUR ADVERTISERS

During the last four years, that is, during the war period, the cost of producing periodicals has virtually doubled. During this period, while some industries, notably those connected with the manufacture of munitions and other war products, have been exceedingly successful, the periodical industry has suffered, being also burdened by the zone rate of postage imposed by our present Congress.

In view of this condition, the publishers are compelled to raise their advertising rates 25 per cent, which raise, however, will not go into effect until March 1, 1919.

THE MUSICAL AMERICA CO.

PERSONALITIES



Photo by Bain News Service

What Do You Suppose He Is Reading?

Tenors do not spend their entire day in happily warbling high C's. Sometimes they read. And one of the things they like best to read is—but we just hate to boast. Look at this picture of Lambert Murphy, instead, in his charming new East Nineteenth Street studio.

McCormack.—John McCormack, who lost half a concert in Scranton because of a cold, has been annoyed out West by reports that he had pneumonia. The tenor telegraphed last week that he was singing in Missouri, where they have to "be shown," and so he was showing them.

Muzio.—Claudia Muzio, known as the "Baby of the Metropolitan Opera," has a repertoire of forty rôles, although she is the youngest of the principal stars. She can recall quite distinctly the time when as a seven-year-old child she used to stand on a chair in the wings of the great stage, of which her father, as stage manager, supervised the mechanics.

Given.—Says Edward Smith in the New York World: "To expect the appearance of genius among our prosperous bourgeoisie is like hunting virtue in Congress. And yet we have Thelma Given." All this because the Auer girl-pupil was born in Columbus, Ohio, and reared in Decatur, Ill.; because her parents and grandparents were "plain American people with copious money," and saddest of all, because her name suggests Marie Corelli. Thus is talent handicapped in a cruel world.

Puccini.—Apropos of a certain proverb that refers to two of a trade, it is told of Puccini, whose amusing "Gianni Schicchi" is one of the features of the present Metropolitan repertoire, that he said to his companion at the third performance of "Falstaff" in Milan, "My dear fellow, if you or I had composed that opera, public and critic would have killed us outright. All the laughing is on the stage—never in the audience. But it is Papa Verdi and it must go."

Sweet.—Reginald L. Sweet, American composer, expresses himself with a certain originality apropos of American music. Says Mr. Sweet: "I believe the greatest heights of American human feeling, such as formed the creed of a man like Roosevelt, to be more worthy of translation into music than the average standard of the average man. If it is genuine it will reach the representative of every type of American life who responds to music, irrespective of the external veneer that makes of him a member of this or that social group. This is democracy in music."

Miller.—Rosalie Miller, the well-known lyric soprano, has told recently how she nearly decided to become a violinist. When very young and studying music in Vienna, she asked Marianne Brandt, the noted prima donna, whether to study singing or the violin. "Take Lilli Lehmann's book on singing home and sleep with it under your pillow every night, and the high notes will come," Mme. Brandt said. But the girl singer's final decision was made less arbitrarily, through her winning a scholarship in the conservatory; for, she says, the other method only resulted in a stiff neck, which nearly resulted in her keeping to the violin.

Seidel.—The first number on Toscha Seidel's recent Carnegie Hall program was the Tartini "Devil's Trill," containing a cadenza specially written in by Leopold Auer, Seidel's teacher, and dedicated to the young violinist. It seems that this compliment was paid Seidel after the great success of their joint tour through the principal Scandinavian cities on their return to Stockholm. Leopold Auer jokingly remarked: "I inscribe this cadenza to you, Toscha, because you are certainly the devil of the violin." Incidentally one of the New York critics said of the boy's first recital: "Toscha played like ten thousand devils."



BY CANTUS FIRMUS

WE have no confidence in the report that Paderewski is about to have his hair cropped and woven into clothing for Poland's millions.

One million dollars is wasted every year in the Government Printing Office, so we are informed by reliable Congressmen. You know how the money goes: Senator Blankhead has 500,000 copies of his speech, "Why We Should Double the Tax on Concert Tickets," printed at the public's expense; Congressman Hogg has the Public Printer put out twelve editions of his address on "Angleworms: Their Influence on Constitutional Government in Southeastern Oklahoma."

And yet musicians haven't courage enough to request Congress to make an annual appropriation which will provide for the publication of worthy compositions!

A distinguished vocal teacher refers to his studio as a "hospital for sick voices." This is as good a name as any for a vocal studio, as anybody who has listened to the wailing of the ill voices can testify. Several studios we know of don't deserve the name "hospital for sick voices." They are morgues for defunct voices.

Listen to Oscar: "I am not saying whether I shall give opera at ten dollars a seat or at fifty cents a seat. Perhaps I shall produce operas with singers who whistle or stars who sing through their noses."

Is it possible that the Grand Old Man of Opera is going into musical comedy?

For Singers in Particular

If some of your friends lisp slightly these days, don't mind it. It is proof that the lisper is a good and faithful mugwump who has loyally followed the newest dictate of the medical world. Mention a cold or rheumatism or something to most any fashionable physician and he'll inform you that your troubles will be over if you have such a tooth plucked out. If he is ultra-fashionable he may recommend that you have the whole thirty-two pulled.

Critic Finck of the *Evening Post* gives his readers helpful hints on avoiding illness, so why shouldn't we help our readers, or rather their molars?

The old bait for piano students was: "Practise, my boy, and some day you'll be a Paderewski." Now it's: "Practise, my boy, and some day you'll be a President."

GABRILOWITSCH IN CHOPIN PROGRAM

Ossip Gabrilowitsch, Pianist. Recital, Aeolian Hall, Afternoon, Jan. 24. The Program:

Sonata in B Minor; Twelve Preludes, Op. 28; Rondo, Op. 16; Nocturne in G Major; Valse in E Minor; Ballade in G Minor, Chopin.

The melting mood was upon Mr. Gabrilowitsch last week and the sweetness of tuberoses in the music he made. What fine strides this great pianist has taken since he returned from Munich some years ago! Then the academic manner seemed to be fastening itself upon him. But that danger is passed and gone. A freer air has liberated the poetry of his being. He is the Gabrilowitsch of an earlier day and much more. Chopin he plays *comme il faut*. One wished that all the piano tormenting

youngsters who turn Aeolian Hall into purgatory several times a week during the five months of the year might have been dragged thither by the hair on this occasion, there to learn or ponder. The soul of Chopin is not often distilled after this ravishing fashion.

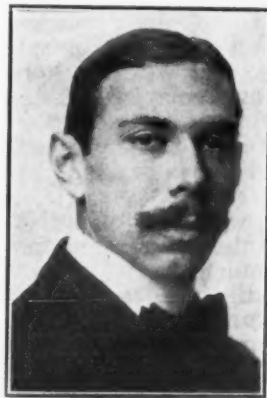
We shall wait long before hearing again so incomparably moving a performance of the *Largo* in the B Minor Sonata. The dead hush that followed it was eloquent—ten times more eloquent than the maddest beating of palms. It was one of the climaxes of the afternoon, early as it came. The preludes tempt one sorely to dwell on details—especially the "Raindrop" and the C Minor. Why does not Mr. Gabrilowitsch play the whole set some time at one sitting? Or all the Etudes? That would place a landmark on the dull road of the musical season.

The Rondo, Op. 16, is an early and relatively unimportant work. It seemed last week of the highest importance in the scheme of things. The familiar and sore belabored Nocturne, Waltz and Ballade assumed the aspect of transfiguration. They floated on an enchanted sea of luminous tone. They illustrated the true significance of emotional rubato.

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MARSHALL
KERNOCHAN

MARSHALL RUTGERS KERNOCHAN, composer, born in New York Dec. 14, 1880. Began the study of music at an early age, but found it uninteresting and dropped it. Resumed music work when he was eighteen; studied piano under Ulysses Buhler and theory under Herman Hans Wetzler from 1899-1905. Went to Frankfurt, Germany, in 1905, where he continued his theoretical work under Iwan Knorr. Returned to America and renewed work under Percy Goetschius at the Institute of Musical Art, 1907 to 1910. Since then has been active as a composer in Pittsfield, Mass.,



Marshall Kernochan

and New York. Has done especially fine work in songs written to celebrated poems. Among these are the "Smuggler's Songs" (to one of Kipling's "Puck of Pook's Hill" poems), "At the Window" (to Browning's "Ah, Love But a Day"), "Out of the Rolling Ocean" (Walt Whitman), "City of Sleep" (to Kipling poem), "Song of Har Dyal" (Kipling), "Out of the Night That Covers Me" and "Folk Song" (to two Henry poems), "Summer Dawn" (Morris poem); works of the same type are "A Child's Song," "Unconquered," "Song of Ylen." Other compositions include "Fresh Spring," a three-part chorus for women's voices; "The Foolish Virgins," a cantata for baritone solo, women's chorus and orchestra, performed by the Musical Art Society of East Orange, N. J.; the "Legend of the Cam-u-el," for male chorus with orchestra, given by the Mendelssohn Glee Club, New York, and the Apollo Glee Club, Brooklyn. In June, 1917, he enlisted in the United States Army, went to camp, and after receiving his lieutenant's commission is at present in the army on the French front.

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No less did the B Major Nocturne, one of the encores. Mr. Gabrilowitsch strewed many false notes during the recital. So did Rubinstein, the lion. Yet he was no less leonine for that, nor is Mr. Gabrilowitsch the less poet and prophet in his age and generation.

H. F. P.

BUFFALO HAS WEEK OF NOTABLE CONCERTS

Flonzaley Quartet, Mischa Levitzki, Maurice Dambois and Edward Morris Give Admirable Programs

BUFFALO, N. Y., Jan. 18.—After a somewhat protracted famine, we have the past week had a veritable musical feast. Tuesday evening in Elmwood Music Hall, the fourth of Mai Davis Smith's series of subscription concerts was given by Mischa Levitzki, pianist, and Maurice Dambois, cellist. There was much interest manifested to hear Mr. Levitzki in a recital program (he had played here with orchestra) and Buffalo's piano devotees were out in full force. Mr. Levitzki's program numbers which included compositions by Chopin, Liszt, Rubinstein, Stojowski and a Schumann Sonata gave him ample scope to display the breadth and understanding of his pianistic gifts as also his facile technique. Mr. Dambois, heard for the first time here, had a success commensurate to his great gifts both as musician and interpreter. He had played but a few measures of his opening number, the Boellmann Variations, when his hearers were impressed with the fact that a master cellist was drawing from his instrument a tone of ravishing beauty and at its close he was recalled again and again. In L. T. Gruenberg, Mr. Dambois had an admirable accompanist.

The Flonzaley Quartet gave a concert at the Twentieth Century Club hall on Jan. 15, under the auspices of the Chromatic Club. The beauty and perfection of the ensemble work of this organization has evolved itself into a tradition. Nothing further in the way of praise remains to be accorded than to say that on this evening the playing of the Quartet was fully up to its traditional excellence.

Compositions by Haydn, Debussy and Glière were the official numbers.

Edward Morris was the pianist presented by the Chromatic Club at its afternoon concert on Jan. 12. His program numbers represented Bach, Tausig, Beethoven, Schumann, Liszt, Rubinstein, with A. Walter Kramer and Arthur Hinton representing the moderns. Mr. Morris played this taxing program in a thoroughly satisfactory manner, displaying musical gifts of distinction, an adequate technique and in the Chopin group, a delicate poetic grasp of the subject matter. The Kramer and Hinton numbers, each modern in conception, though diametrically opposite in character, were played by the youthful pianist with fine authority and evoked unstinted applause.

Under the auspices of the Scottish Rite, Masonic Order, the Guido Chorus, under the leadership of Seth Clark, gave a "Victory Concert" on Jan. 15, before a large audience. The men of the chorus were in good form and sang with splendid effect their various numbers. A newcomer to Buffalo, Gretchen Heidelklang Bargar, soprano, was the soloist and gave an excellent account of herself in an aria from Massenet's "Cid" and in groups of songs. She was excellently accompanied by Director Clark. Dr. Prescott LeBreton officiated in like manner for the chorus.

F. H. H.

Bauer, Gluck and Zimbalist in Jersey

EAST ORANGE, N. J., Jan. 17.—Two more recitals by great artists, given before large audiences under the local auspices of Mrs. William S. Nelson, attested again the popularity of these concerts, which attract music-lovers from many neighboring communities. Last Tuesday we had Alma Gluck, with Efreim Zimbalist at the piano, and the Friday preceding the recital was given by Harold Bauer. Miss Nelson deserves great credit for bringing within reach of Jersey listeners artists who could not otherwise be heard except with considerable inconvenience.

P. G.

Rosalie Miller has been engaged to sing at New Haven, Conn., on Feb. 8, and at Harvard on Feb. 27. She has also been engaged as soloist for the two concerts of the Harlem Philharmonic Society at the Waldorf on Feb. 20 and at Dobb's Ferry on Feb. 24.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

On Pensioning American Composers

To the Editor of MUSICAL AMERICA:

I am taking the liberty once more of addressing you, this time on a subject which is very near and dear to my heart, viz., the American composer. In its issue of Dec. 21, MUSICAL AMERICA was good enough to publish an article by me on this subject, in the course of which I suggested as a means of ameliorating his condition a system of pensions. I also suggested that it might be a good thing for the Musical Alliance to take up this project. In its last week's issue MUSICAL AMERICA published a splendid article on the same subject by Robert W. Wilkes. Mr. Wilkes takes up my scheme of awards and in a very intelligent manner elaborates on the same, showing, at least to my mind, the necessity, practicability and feasibility of such a project as a means of increasing the quality and quantity of the native creative output.

I was also very much pained to read elsewhere in the same issue an editorial entitled "The Test of the Every Day." This editorial, in which I am happy to say I do not recognize your own personal style, absolutely throws cold water on the whole project. In substance, it argues that composers in order to create music of the highest order "must suffer and drink bitter dregs." "Patronize and subsidize them," it says, "and you cut the ground from under their feet." May I observe in passing that there is little danger of anyone dwelling in this vale of tears without suffering, but is it necessary that our composers should starve? May I also ask, does MUSICAL AMERICA really mean that for fear of "cutting the ground from under their feet" our American composers are not to be patronized?

I can hardly believe this and I am therefore addressing you in a twofold capacity. I first address you as editor-in-chief of MUSICAL AMERICA. This paper, no matter what may be said of it, has under your able direction, waged practically single-handed in the field of musical journalism a campaign in behalf of the American musician and composer, which no fair-minded man can deny has done an untold amount of good. The editorial in question is strangely irreconcilable with the avowed policies of the paper. I am very loathe to believe that it sets forth the real views of the guiding mind which has made MUSICAL AMERICA such a power for good in the musical world. In all sincerity I can assure you that there are more than one of your readers who would welcome a further exposition of the subject.

I address you secondly as President of the Musical Alliance. I am well aware that, as you have set forth, it is necessary for the Alliance to have a large membership before it can accomplish the actual execution of the many good ideas for which it was formed. But to my mind the matter is reciprocal. Before the Alliance can have the large membership, it is necessary for it to have objects that will attract the membership. That it has these I do not for the minute wish to question. Rather do I mean that suitable additions to those already promulgated, will show the desirability of having at hand some tangible instrument such as the Alliance to take up and further the good ideas which are bound to come along from time to time. Nor am I so altogether obsessed with the idea of the infallibility of my own opinions as not to readily admit that there is room for a difference of opinion among honest men in regard to the matter of pensions for our American composers. But I do think that there ought at least to be a discussion of it. Believing in it myself, I propose to fight for it. I think it ought to be adopted by the Alliance. Such an adoption, I hold, would work for the mutual good of the composer and the Alliance and, above all, contribute to the enhancement and advancement of the great cause for which we are all working: the betterment of musical conditions in this fair land of ours.

JAMES P. DUNN.
Jersey City, N. J., Jan. 20, 1919.

Helping the Composer by Publishing His Compositions

To the Editor of MUSICAL AMERICA:

The article in the latest issue of MUSICAL AMERICA contributed by Robert J. Wilkes has stirred me deeply. It may be of interest to the readers of your estimable paper to cite a similar article written by me in 1911, fragments of which were published in the New York Evening Post, together with an amusing discussion which followed.

I am in hearty agreement with every word of Mr. Wilkes, but I believe he minimizes the importance of getting serious works into print. With the latter a *fait accompli*, the composer can much more advantageously "peddle his wares" with the various executants, upon whom he is dependent for a public hearing. As an additional suggestion, I venture to propose that the authorities having the matter in hand establish a publishing enterprise after the model of Belaieff in Russia, for the purpose of printing and exploiting the chosen compositions, and that clubs engaging artists should insist on having one or more such pieces on the program.

Very few composers are at the same time good business men, and anything tending to alleviate the frightfully fatiguing occupation of blowing one's own horn will prove a great blessing.

Our American composer is a lone flower blossoming by the wayside, receiving a liberal sprinkling of dust and mud with an occasional kick from an errant horse-hoof; fighting or more often suc-

cumbing to the rank weeds of commercialism and indifference, and getting such air and sunshine as a potentially fertile, but at present unfortunately unfavorable environment will grant him. What if this wayside blossom were suddenly transplanted to a well kept garden with plenty of nourishment and sunshine and a judicious selection of seed? The prospect is like a pleasant dream, too good to be true.

The situation has many aspects with which only "the man inside looking out" is conversant, but life is short and—paper valuable. In conclusion I ask that this letter be not construed as a personal complaint. I have met, in my short career as composer, with much generous encouragement from many of our greatest American artists and have no kick coming (as slang will have it). My views are expressed as much for the benefit that may accrue to my co-workers in the creative field, as for my personal interest in the matter, but above all do I desire to advance the general musical welfare of our American community; and I am sure that once the eyes of the musical fans are opened to the needs of those who are the well-springs of all our musical joys, the response cannot fail to be both prompt and generous.

Yours very truly,
OSCAR E. SCHMINKE.
New York, Jan. 17, 1919.

Need of Individuality in American Art

To the Editor of MUSICAL AMERICA:

If there is any realm of endeavor where the power and usefulness of personality is essential, it is surely in art. Art, which has a constructive goal in itself, which is the revelation of and the bringing into visible and audible form of the noble and uplifting in our spirit, cannot be conceived without an unprejudiced freedom of self-expression. Art appeals to a much deeper and vaster part of our being than the merely intellectual reason. Forced into manifestation by an innate urge, it is the creation of the soul's craving for everything that is beautiful, valuable, endurable and lovable in life; a product of our God-consciousness. A true artist, therefore, is a noble messenger from the planes where those qualities prevail. Art has an aristocratic and independent purpose in itself, is the joy of positive creativeness for the sake of creation and ought to be aloof from any taste of utilitarianism.

In a country where the constant question is, "What do you get out of it?" art for art's sake will always seem a foolishness. If your higher emotions are atrophied through an egotistic pursuit of low, material ends, of amassing material goods, art and anything in connection with art will seem to you nonsense, an impractical weakness of mind, and the artist will be dismissed as an unreliable emotionalist, a person not worthy of full respect and consideration. It is the one-sided ideals of such a community that make many an artist a "fish out of water," an unintelligible original. In the right environment he may become a hero, a prophet.

An outsider, a European observer, gets, after a short while, a keen impression of the lack of personality or of the tone of impersonality prevailing in most American communities. As soon as a person becomes the least bit noticeable or conspicuous by his different or independent conception of life, he seems to have in some way dishonored himself, offended his fellow men and the all-embracing spirit of general usefulness. He is no longer an impersonal and inconspicuous part of the hammering machinery of utilitarianism. He has become heterogeneous and out of place. "There is something wrong with him." Referring to the statements about art given above, can you imagine music, painting, sculpture, etc., flourishing in a country repressed to the extreme through an enforced, but hated, conventionalism; where an overtrained domination over and extinction of the emotional life is falsely confused with moral virtue? Where a wrong, or at least one-sided conception of life and its purpose converts the same into a strangling and feverish nightmare, a gigantic self-deception, a rushing after a chimera?

If art has begun to be longed for in America, and rightly so, personality must again be enthroned and respected, not cut out as the root of evil. Time and space must be conceded to the finer emotions, heart must take the place of calculation and speculation. Liberty of

self-expression in music, dancing, painting and sculpture must be considered as a sacred moral right, not as a license and public offense. Out of such a fertile soil may there come forth art creations which will not only honor America as a nation but become the victorious pride of humanity, of the genius of man.

LIEUT. PERCY RICHARDS.
New York City, Jan. 14, 1918.

Paderewski, Mrs. Jay and Others

To the Editor of MUSICAL AMERICA:

I have noticed with interest the prediction of Mephisto that Paderewski, the great pianist, may become first president of Poland, the land of his birth. I happen to be familiar with the land and people of that country, and sincerely hope that the first president of the republic changes the narrowness and tactics of those people. It has been their custom, as it is in a good many Slavic countries, to attack and massacre the Jewish population whenever they deemed convenient, and the reports that many Jews have been wounded and killed by the population, after the armistice had been signed, turned out to be true. The new country's first heroic act!

Jan Paderewski has for years encouraged and supported an anti-Semitic newspaper in that country and I dare say it is neither fortunate nor just to have a man with such tendencies rule a country no matter what he has sacrificed and worked, nor how great an artist he is.

I wish further to call attention to another personage Mephisto mentioned some time ago in connection with music, and if we should hear music by German composers before peace is signed. The lady I am referring to is Mrs. William Jay, whose expression of patriotism and help of winning the war consisted of having her name continually in the press in connection with the suppressing of the press printed in foreign languages and, as above stated, German music. How far the good lady succeeded or how much those activities helped in winning the war I do not know, but what we know of all those noisy activities and expressions to hurt others has been revealed by investigations of societies which have sprung up like mushrooms for some reason only known to them and supported by our aristocracy. If the lady had been fighting all for humanity, why then did she or her societies not protest against the massacre and pogroms of Jews in Poland and after fighting ceased? Or do any of the society people feel the life of those unfortunates who have been less valuable than the blue-blooded aristocrats of this or any other country?

If Mephisto brings us such personalities for examples, I think I have the privilege as a reader of MUSICAL AMERICA to express my sentiments.

Truly yours,
BRUNO PORMONT.
Hotel Endicott, New York,
Jan. 15, 1919.

Another Friend of the "Revive Oratorio" Movement

To the Editor of MUSICAL AMERICA:

I was very much interested in reading a short time ago in MUSICAL AMERICA the oratorio revival plan as set forth by Reed Miller and your attempt in a later issue to stimulate public interest in the same.

After reading in the issue of Jan. 4 the accounts of the New York Oratorio Society's performance of Handel's "Messiah," at Carnegie Hall; the Handel and Haydn Society's performance of the same work in Symphony Hall, Boston, and the Mendelssohn Choir's performance of "Elijah" in Pittsburgh, I eagerly join Mr. Miller in his plea and plan for a revival of this, the highest of all forms of vocal music. Surely, when such works are listened to by "packed houses," oratorio is not dead; the people are ready to hear it, and we may hope for a yet greater appreciation of the great sacred masterpieces.

The subject is certainly worthy of our serious attention and consideration. As Mr. Miller indicates, it is our "American-English," or shall we say "English-American" musical inheritance, and not only "the form of music in which our people can most readily take part," but the character and form best suited to express our Christian faith and the inherited principles for which we as a nation stand, and for which we have so recently been fighting in the great world war.

And what musical material we have! Yet beyond a dozen or two standard oratorios and cantatas, how few are known!

[Continued on page 27]

N. Y. HERALD—"A master of tonal coloring."

N. Y. EVE POST—"It is refreshing to hear such a player."

N. Y. TRIBUNE—"An admirable musician * * * a painter of musical water colors."

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FIRST TIME IN AMERICA

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

What community, outside of Bethlehem, Pa., has heard the wonderful church cantatas and oratorios of Bach, save the Passion Music, and that probably in only a very few of our large cities. I feel quite sure that with the help of your invaluable paper, and the Musical Alliance, much can be done to arouse an enthusiastic and loyal interest in this noble form of our loved art.

The European influx of singers, as pointed out by both Mr. Miller and Mr. Cunningham, has, of course, done much to bring about the decline of oratorio. They have brought with them their operatic training and atmosphere, which is their musical inheritance, and we have received them so cordially and generously that the cry of opera is heard all over the land. Now I am not purposely writing anything against these singers (we listen to them with pleasure) or opera, or saying that Americans cannot succeed in opera. But while some have unquestionably made good, and the number is rapidly increasing, I still maintain that for the Anglo-Saxon race the oratorio is the art form *par excellence*.

There is another reason, it seems to me, for a decline in the interest of oratorio. We have made tremendous progress in music during the last quarter of a century, and "art for art's sake" has been so emphasized and preached that we have lost something of the spiritual meaning and significance of the oratorio. We have misplaced values, and have come to "worship and serve the creature more than the Creator." Art must be, as Ruskin says, "the expression of something outside of itself," a means to an end, for "art for art's sake" merely, is paganistic.

I realize the force of Mr. Cunningham's statements in his article on this subject published in the issue of Dec. 14, but I beg to differ with him when he says, "we must have new music." It is not so much new music, as new life and spirit in what we already have.

Wagner once said of Beethoven's Symphonies that he could not conceive of anything ever being written greater than his Ninth Symphony, so we might truly say of the oratorios, we cannot conceive of anything greater than Handel's "Messiah" or Bach's "Passion Music."

The ancient Greeks worshipped art and beauty, but there was no goodness or purity in them. Our Puritan ancestors worshipped God, and were strong in faith and religious principles, but they had no love for art or beauty. Our nation to-day aims to foster art and beauty, and also stands for the principles and practices of the Christian religion. Where, then, can we find a better medium of expressing our ideals of art and religion than in the oratorio?

ALBERT EDWIN HOSMER,
Director, Department of Music,
Alma College.
Alma, Mich., Jan. 14, 1919.

The Late General Bell and Music at
Camp Upton

To the Editor of MUSICAL AMERICA:

Have read with interest the tributes in your columns to the late Major-General Bell, and wish to add a little inci-

dent from personal observation which shows how thoughtful he was and which, taken as an index to his character, would account in a measure for the esteem in which he was held by soldier and civilian alike.

The occasion was the Fourth of July celebration in the big parade field at Camp Upton. There was a heavy down-pour just before the conclusion of the program which caused a general break for cover. Some songs by Mme. Sundelius had added greatly to the program, and as the car (driven by that magnetic song leader, Eric Dudley) was speeding away it was signaled to stop. Investigation showed that General Bell was following in the rain, outrunning his aides, to thank Mme. Sundelius for her contribution.

Would like to add a word of praise for those artists, many of whose names are familiar to your readers, who made trips to the camps during the hot summer months to do their bit for the boys. It was a splendid service. The civilian population can't realize how big a factor music has been to the boys in uniform. Many a lad has found his singing voice in the camp, and for the first time experienced the joy and uplift of uniting in song with kindred spirits.

MUSICAL AMERICA deserves thanks for such fine discrimination in selecting educational articles. The one in Jan. 18 issue, by H. H. Bellamann, on the French artist and composer, is particularly illuminating.

With best wishes.

LOUIS J. BANGERT.
Buffalo, N. Y., Jan. 22, 1919.

A Ministry of Fine Arts

To the Editor of MUSICAL AMERICA:

I hope you are correct in saying that in a few weeks an important announcement will be made as to the formation of a Ministry of Fine Arts in this country. When such a department is organized music certainly should have a place in it, and I would suggest that a meeting of artists—i.e., architects, sculptors, painters, engravers and musicians—be called to demand the creation of such a department and secretary at the head of it, as all other civilized countries have—except Great Britain, and they get there by other means—while we do nothing.

If we mean to do anything, however, it must be done by professional people, and no amateur millionaires and benevolent do-good-to-the-poor-artists crowd must have a part in the movement.

Yours,

JOSEPH PENNELL.
Philadelphia, Pa., Jan. 22, 1919.

Campbell-Tipton an Ardent American

To the Editor of MUSICAL AMERICA:

May I call your attention to an error in the interview with Irene Williams in this week's issue?

Miss Williams says: "I am going to give two groups of songs in English. All of these, save one of Campbell-Tipton, are by American composers."

Campbell-Tipton, with whom I had the pleasure of studying during my stay in Paris, is an ardent American, although he has made his home for at least twelve

years in Paris. At one time he taught in one of the conservatories in Chicago. He has an original and interesting method of teaching harmony and analysis and I enjoyed my work with him immensely.

In this day, when pianists and singers alike are raking the field for American works, it would be well to remember his "Sonata Heroica," published by the Wawan Press, and his two "Légendes" for piano.

We can't afford to let the composer of "The Spirit Flower" be claimed by any other country but his own—America.

MARION BAUER.

New York City, Jan. 24, 1919.

The Guards' Band

To the Editor of MUSICAL AMERICA:

Mephisto often mentions the "English Guards Band" or the famous "Guards Band of London." I have twice asked what he means by the "Guards Band" and I ask the question again.

There are eight guards bands in the British (not "English") army:

First Life Guards..	41 men	Household Cavalry
Second Life Guards..	41 men	
Royal Horse Guards	35 men	
Grenadier Guards..	66 men	
Coldstream Guards..	64 men	
Scots Guards	45 men	
Irish Guards	43 men	
Welsh Guards.....	40 men	

The last five are infantry regiments and are known as the "Guards Brigade." The senior bandmaster is Major J. M. Rogan, bandmaster of the Coldstreams. Probably Mephisto refers to the Grenadier Guards Band, of whom Capt. Albert Williams, M. V. O., Mus. Doc., is

bandmaster. His predecessor was the famous Capt. Dan Godfrey. The band has visited this continent, in 1876 under Godfrey and in 1904 and 1910 under Williams. In 1899 Godfrey toured the United States and Canada with his own "Godfrey's Band," after he had been retired owing to age from the army.

Once again, to what band does Mephisto refer?

Dr. A. S. McCORMICK.

Akron, Ohio, Jan. 10, 1919.

[Mephisto no doubt refers to Dan Godfrey's Band, generally known as the "Guards Band" in this country and elsewhere.—Editor, MUSICAL AMERICA.]

In Behalf of Abraham Haitowitsch

To the Editor of MUSICAL AMERICA:

Will you allow me, on behalf of my brother, Abraham Haitowitsch, the blind violinist, to confirm the recently published letter of Leopold Auer, in which he stated that my brother was not a pupil of his. Abraham studied at the Imperial Conservatory of Music at Petrograd and while there he played for Mr. Auer, who was at that time head of the violin department at the conservatory. But Abraham, being unfortunately totally blind, required a special course of violin instruction and in consequence was taught by Professor Korgueff.

My brother regrets exceedingly that an erroneous impression has been circulated that he studied under Professor Auer, when such was not actually the case, and he requests, in justice to Professor Auer, the privilege of making that statement through the medium of your valuable paper. At the same time he desires to express his great appreciation of the many numerous kindly and sympathetic notices and criticisms appearing in your columns, which have brought him before the New York public.

Sincerely yours,

DAVID HAITOWITSCH.

New York, Jan. 22, 1919.

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RACHMANINOFF IN CHARITY RECITAL

Sergei Rachmaninoff, Concert of Pianoforte Music Under Auspices of Society for Prevention and Relief of Tuberculosis, Inc. Carnegie Hall, Afternoon, Jan. 23. The Program:

Thirty-two Variations, C Minor, Beethoven; "Le Caquet," Dandrieu-Godowsky; Gigue, Loeilly-Godowsky; Pastorale, Caprice, Scarlatti-Tausig; Two Waltzes, "Voices of the Forest" and "One Lives Only Once," Strauss-Tausig; "Polichinelle," Prelude in C Sharp Minor, Humoresque, Prelude in G Sharp Minor, "Polka de W. R.," Rachmaninoff; Rhapsodie No. 2, Liszt.

At the name Rachmaninoff people are wont to sit up and take notice, as the saying goes. As a composer, as a pianist, as a conductor, in fact, as the imposing figure of all-around musical prominence that he is, the Russian master is altogether too significant not to awaken the keenest expectations whenever he is announced as a public performer. And so it was the case on Thursday afternoon in Carnegie Hall, when Rachmaninoff was heralded to play for the benefit of the Society for the Prevention and Relief of Tuberculosis. He played with that supreme intellectuality with which he knows so well how to imbue all his interpretations. In spite of his marked rigidity as a pianist, the frequent brittleness of his tone, Rachmaninoff now and again becomes overwhelmingly statuesque when he elucidates at the pianoforte. After the surely very instructive, but hardly inspiring Thirty-two Beethoven Variations, the audience was treated to an exquisitely significant portrayal of the Dandrieu-Godowsky "Caquet," redundant with musical expression. But it was the Prelude, meaning, of course, the one of Rachmaninoff in C Sharp Minor, that became the afternoon's interesting

feature. With this genius behind it, it became a monumental structure of kaleidoscopic color tints and rhythmic innuendos that must have proved a veritable seventh heaven for all the younger and older piano disciples present. In the initially atmospheric Scarlatti-Tausig Pastorale one might have preferred a greater relaxation of that concentrated energy so characteristic of Rachmaninoff. The two Strauss-Tausig waltzes lacked the iridescent glitter, while, on the other hand, his own Polka the artist played with an impressive combination of artistic brilliancy and technical fluency that compelled admiration. The large and appreciative audience was gratifying, as much for the sake of the deserving merits of the performer as for the charitable cause involved.

O. P. J.

SPARTANBURG CONCERTS BEGIN

Ethelynde Smith Opens Series at Converse College—Plans for Spring Festival

CONVERSE COLLEGE, SPARTANBURG, S. C., Jan. 20.—Ethelynde Smith, lyric soprano, opened the annual 1918-19 winter concert course, which is given under the auspices of Converse College and the Woman's Music Club of the city, on Monday evening.

An enthusiastic and responsive audience greeted the artist, who was well received and gave a charmingly arranged program. The first part was given to old songs of the seventeenth and eighteenth centuries, and the last half consisted of an attractive group of American compositions. Mary Law was an able accompanist.

The Spartanburg Music Festival, which was not held last spring on account of the war, will be held as usual this year. L. W. Perrin is president of the festival board, and the festival will be given under the direction of Edmon Morris, musical director of Converse College.

J. R. D. J.

Walter Greene Sings for Founded

Walter Greene, young American baritone, who recently made his bow as a recitalist at Aeolian Hall, sang at the Lafayette House for Convalescent Officers, New York, on Jan. 9. He was much applauded.

CORTOT TRIUMPHS ANEW IN RECITAL

Alfred Cortot, Pianist. Recital, Aeolian Hall, Afternoon, Jan. 22. Under the Auspices of the Friends of Music. The Program:

Impromptu in B Flat, Schubert; "Rondo Capriccioso," Mendelssohn; Posthumous Symphonic Studies, Schumann; "Invitation to the Dance," Weber; Sonata in B Minor, Liszt; "Jeux d'eau," Ravel; Third Valse Caprice, Fauré; "Danseuses de Delphes," "La Sérénade Interrompue," Debussy; "Bourrée Fantastique," Chabrier.

Mr. Cortot appeared on this occasion for the last time before he returns to France. His stay in America has been all too short. He will be sorely missed, even in the face of the abundance of excellent pianists at present among us. His playing last week moved his hearers to displays of irrepressible joy. It was beautiful playing, provocative, stimulating and individualistic. It has the sensitiveness and the pellucid clarity that form part of the genius of supreme French art. It is coruscating and diamantine. But, unlike much Gallic pianism, it compasses the broad dimension. Mr. Cortot can realize the far-flung and massive in architectonic and knows how to suffuse a heroic design, such as Liszt's sublime Sonata, with the color and the feeling appertaining thereto.

The Sonata was the climax of the recital. It would be futile, of course, to pretend that readings equally inspiring have not been familiar to local concertgoers. But the plangency, the sustained power and cumulative eloquence of dramatic exposition gripped last week's listeners in the vise of a relentless attention. With all its overpowering beauties, the great length of the Sonata usually has a disquieting effect on an audience. In this gathering the effect of a pervasive emotional tension was apparent. The resplendence of the interpretation, the salient and informing articulation of those tragic, exalted and

tender themes, the vivid and dramatic illumination of moods, the mounting grandeur of climax on climax quite overbalanced passing digital slips or tonal blurs consequent upon the powerful onset of Mr. Cortot's playing. Truly a puissant and memorable proclamation of the mighty work.

The preceding compositions of Schubert, Mendelssohn, Schumann and Weber exhibited the pianist's playing in the fullness of its crystallized tone, its dextrous glibness and surpassing grace of style. Romantic music, like Schubert's Impromptu and Weber's "Invitation to the Dance" he voices with an excess, perhaps, of emotional restraint, despite a well contrived and poetic rubato. Besides, the main waltz melody in the "Invitation to the Dance" loses its languor when taken as fast as Mr. Cortot did it. But there was inimitable virtuosity in Mendelssohn's hackneyed "Rondo" and the five posthumous "Symphonic Studies" of Schumann were quite superb—especially the last. Why have pianists allowed these marvelous variations to go unheard? They were a revelation last week.

H. F. P.

WORCESTER'S MUSIC EVENTS

Recitals by Lusinn Barakian and Jean Theslof Among Features of Week

WORCESTER, MASS., Jan. 18.—Of more than ordinary charm and interest to members of the Worcester College Club and friends was the musicale directed in the Levana Club hall yesterday afternoon, which presented Lusinn Barakian, mezzo-soprano, of New York. Miss Barakian, who lived in Worcester until about a year ago and was formerly a member of the Piedmont Church Quartet, is widely known in musical sets here, and her appearance before the College Club brought out one of the largest audiences that has ever attended one of the club's guest day programs. Miss Barakian sang both operatic numbers and some simple little songs, and charmed her audience with them all. Her accompanist was Mrs. Frederick S. Howard, whose competent and sympathetic playing added much to the pleasing effect of the program.

Jean Theslof, Scandinavian baritone, completely won his audience last night when he appeared in Mechanics' Hall in the second of two concerts given here for the benefit of the American Fund for French Wounded. It required only his presentation of Figaro's rollicking song from Rossini's "Barber of Seville" to assure his audience that Mr. Theslof's art was all that could be desired. After this first number Mr. Theslof could have risked a program twice as long as scheduled without fear of wearying his listeners. Appearing on the program with the gifted baritone were Cecelia Winter, contralto, and John A. O'Shea, organist and accompanist. The trio gave the first of the two benefit concerts yesterday afternoon in the ballroom of the Bancroft Hotel before an audience of nearly 400 persons. Of special interest to his evening audience was a group of Scandinavian songs given by Mr. Theslof. One of his additional numbers was a little Finnish melody, written, as he explained, by a twenty-two-year-old composer, Tojvehula by name, who was regarded as a most promising musician, but who was arrested and shot recently by the Bolsheviks.

T. C. L.

JOSEF MARTIN'S SECOND TOUR

Pianist's Engagements Will Take Him to Many Middle Western Cities

Josef Martin, the New York pianist, who has been on a coast to coast tour since last month, reports unusual success in his many appearances. He won especial praise in Indianapolis, Milwaukee and Louisville recently for his brilliant presentation of a taxing program which included among other numbers several works of Chopin.

His list of dates for February reveals engagements in Waterloo, Iowa, Feb. 4; Ft. Dodge, Iowa, Feb. 6; Des Moines, Iowa, Feb. 8; Sioux City, Iowa, Feb. 11; Omaha, Neb., Feb. 13; Council Bluffs, Iowa, Feb. 15; St. Joseph, Mo., Feb. 18; Atchison, Kan., Feb. 20; Leavenworth, Kan., Feb. 22; Wichita, Kan., Feb. 25; Topeka, Kan., Feb. 27, and Kansas City, Mo., March 1.

Alma Gluck to Leave in Private Car for Tour

Alma Gluck leaves New York on Feb. 4 in her private car "Pioneer" for a concert tour lasting until April. With her will be her accompanist, Miss Scheib; Stephano di Stephano, harpist, and George E. Brown, representing the Wolfsohn Bureau.

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RUTH MILLER HAILED IN "MARTHA" DEBUT

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ALL the dear familiar figures of opera, from the disguised great lady to the merry villagers inclusive, romped their way across the stage of the Park Theater on Tuesday night. The intimacy of setting afforded by a comparatively small auditorium, the youth and freshness of the singers' voices—and it may be added, their acting—that general friendliness of atmosphere always inherent in the performance of a stock company, all tended to make a pleasant occasion of the first production of Flo-tow's "Martha" by this organization. There will always be those who cling to the older operas, with their smooth flowing melody. And if the libretto makes no great strain on the histrionic ability of the singers in the portrayal of psychologic situations, these same hearers are apt to feel no terrifying sense of loss.

Apparently many such were present to hear Ruth Miller warble her way for the first time through the heroine's rôle. Miss Miller's singing was remarkably little affected by a nervousness natural under the circumstances. Her tones were for the most part as skillfully produced as they are naturally sweet and pure. Her diction might have been much better, but her acting of the capricious court-beauty was full of grace and charm. "The Last Rose of Summer" so won the audience by its tenderness and beauty that it was repeated. She made an extremely pretty picture, especially in the forest scene.

Elizabeth Campbell's stage presence was as notable as the mellowness and beauty of her contralto notes; for a young singer, both were remarkable. She made a delightful Nancy. Bertram Beacock as Plunkett contributed good baritone singing and a charmingly merry

personal note. Craig Campbell, the *Lionel*, looked decidedly too girlish and sang with varying excellence. At times he was deserving of the applause he received. Carl Formes, who played the unfortunate *Sir Tristan*, sang with a good method and a fine tone difficult to preserve in connection with his somewhat overemphasized exploiting of the rôle's comic possibilities. The chorus was small but enthusiastic, and the same might be said of the orchestra, which under Mr. McGhie's vigorous baton sometimes almost drowned the singers' notes. C. P.

CELEBRITIES GREET MISCHA ELMAN ON HIS 28TH BIRTHDAY



Mischa Elman, the Russian Violinist

Mischa Elman celebrated his twenty-eighth birthday on Monday evening, Jan. 20, and through the friendly auspices of Mrs. Simon Frankel, an old acquaintance of the Elman family, the noted Russian violinist was congratulated by some two hundred guests at her home.

Mr. Elman played the Nardini Concerto and Elsie Jean Stern entertained them by reading characteristic descriptions of some of the prominent guests. Edwin Franko Goldman and his orchestra supplied incidental music.

Among the prominent guests were Mme. Margaret Matzenauer, Luigi Montesanto, André de Seguro, and Giuseppe de Luca of the Metropolitan Opera Company, R. E. Johnston, the Misses Breid, Richard Hageman, Dr. Mariofiotti, Dr. Berg, Louis Mann, Clara Lipman, Franz Kneisel, Tom Shipman, Beryl Rubinstein, Sam Franko, Rubin Goldmark, Sigmund Herzog, Paul Morgan and Mrs. and Mrs. Josef Stransky.

Louis Mann, coming in after his performance in the popular play, "Friendly Enemies," helped to entertain the guests with humorous stories.

George Trabert, tenor, included in his group of songs when he appeared as assisting artist last month at one of Caspar P. Koch's organ recitals in Pittsburgh, Frederick W. Vanderpool's "I Did Not Know."

Among the new songs which Rudolph Lundberg, vocal instructor, at Caspeter, Wyo., is using are "I Did Not Know" and "If," by Frederick W. Vanderpool, the New York composer.

FOUR CONCERTS IN BETHLEHEM WEEK

French Army Band and Bethlehem Orchestra Among Leading Organizations Heard

BETHLEHEM, PA., Jan. 23.—The past ten days brought more musical pleasure and profit to this city than any other similar period in its history, there being four high class concerts in that time, including an appearance of the French Army Band on Jan. 20. On Jan. 14 the Weingartner String Quartet gave its second event of the season in the chapel of Moravian College for Women, being greeted by an enthusiastic audience. This organization, composed of A. M. Weingartner, first violin; Earl Pfouts, second violin; J. K. Witzeman, viola, and Alfred Lennartz, 'cello, has quickly gained a high reputation here, and its concerts are looked forward to with eagerness. The program consisted of Beethoven's Quartet in F Major; Quartet in D Major, by Mendelssohn; Scherzo, by Sokoloff; "Les Vendredis" polka, by Glazounow, and Mendelssohn's Quartet in D Major.

The second attractive event was a vocal concert in the Moravian College for Women, on Jan. 17, by the Conly Concert Company of Philadelphia, under the auspices of the Bethlehem Women's Club. The soloists were Mildred Faas, soprano, who has been heard in Bach Festivals here; Frank M. Conly, bass; Henry Gurney, tenor; William Silvano Thunder, pianist, and Bessie Leonard, contralto. They gave a long program of solo and quartet numbers that stamped them as finished performers.

Hendrik D. Ezerman, well-known pianist of Philadelphia, was heard here on Sunday afternoon, Jan. 19, as soloist with the Bethlehem Steel Company Symphony Orchestra. He played Saint-Saëns' Second Concerto for piano and orchestra and gave a notable performance. His best work, however, was in the Liszt's Polonaise, which, in its demands for tremendous wrist and finger dynamics, called forth all of Mr. Ezerman's power and ability as a reader of notes and interpreter of the best in piano music. The orchestra did good work, with J. K. Witzeman and Alfred Lennartz, both of Philadelphia, as first-chair players in the violin and 'cello departments. Mr. Ezerman, the piano soloist, also showed his musical versatility by playing a 'cello in the orchestra numbers, which included Dvorak's "From the New World" Symphony, Weber's "Invitation to the Dance," "Irish Tune from County Kerry," adapted by Percy A. Grainger; "Jota," a Spanish Dance by Granados, and an intermezzo from "The Jewels of the Madonna," by Wolf-Ferrari. There was a large and appreciative audience for the last concert of the season.

The première musical event of the season was the appearance here on the evening of Jan. 20 of the French Army Band, and although the concert was given the day following the symphony orchestra event, there was an audience of nearly 1500 persons at both. The band was in this city over the preceding Sunday and both socially and musically took the townsfolk by storm. With the band were Georges Truc, pianist, and a first-prize man of the Paris Conservatory, and Alexander DeBruille, violinist. In the band organization these two splendid musicians played the traditionally humble tympani and cymbals; as soloists they played as might a Hofmann or an Ysaye. Mr. Truc played the Barcarolle of Faure, the Saint-Saëns Etude and the "Seguidillas," by Albeniz. The

Saint-Saëns number was a marvelous exhibition of technique and spirited interpretation. Mr. DeBruille contributed the "Legende" and a Polonaise by Wieniawski, with the Serenade of Drdla as an extra number. His bowing and fingering stamped him as a high class concert performer. The band gave a program consisting mostly of French works, with Capt. Ferrand Pollain conducting with refreshing vigor and musicianship.

R. E. S.

GODOWSKY WINS NEW LAURELS IN BUFFALO

Pianist Welcomed in Recital—Municipal Orchestra Again Gives Pleasing Program—Mrs. Williams Heard

BUFFALO, N. Y., Jan. 24.—The piano recital given by Leopold Godowsky on Jan. 18 in Elmwood Music Hall was one of rare merit, an object lesson of inestimable value to the music student. Throughout his entire program, which was eclectic in character, there was ever in evidence intellectual mastery of his subject matter. It was an evening of keen enjoyment and brought the performer great applause.

The Municipal Orchestra, under the leadership of John Lund, gave a free concert in Elmwood Music Hall on Sunday, Jan. 16, before a large audience. These orchestral concerts provided by the city are becoming more and more popular and are in a great measure making up for the long-wished-for symphony orchestra, which has been ardently worked for and more ardently desired by the music-lovers here. Certainly Mr. Lund has proved his fitness to lead a symphony orchestra by the excellent work he has accomplished. Now that there will ere long be a return to normal times, the spirit of music may be powerful enough to assert itself and the orchestra may be a fact instead of a theory. Conductor Lund has ever been helpful to local musicians and at the concert in question, compositions by three Buffalonians, Fanny B. Howe, Willis O. Chapin and Julian Chester (the latter just returned from service abroad) were played effectively. There were also organ solos by Joseph A. Raszeja, who gave a good account of himself.

Under the auspices of the Twentieth Century Club, Grace Bonner Williams, soprano, of Boston, gave a recital in the club house Thursday morning before a large audience. Mrs. Williams's program was a beautiful one, including old Italian arias, some modern French songs and several English songs of decided merit. She sang these numbers with authority and a comprehensive mental grasp of their varying musical values, also with a skilful management of her vocal resources. In the air by Mozart, "Il Re Pastore," Berthe Baret played the accompanying violin passages charmingly. Ernest Harrison played the piano accompaniments in a thoroughly satisfactory fashion.

Berthe Baret, violinist, played at the War Forum meeting on Jan. 16, Melodie, Tchaikovsky; Waltz in A Major, Brahms-Hochstein; Scherzando, Marsick; "The Rosary," Nevin-Kreisler, and "Minuet," Hochstein, having her usual success. She was sympathetically accompanied by Louis Bangert.

F. H. H.

Sydney Thompson will give a program of "Original Plays and Mediaeval Legends" in costume at the Princess Theater on Tuesday afternoon, Feb. 4, at three o'clock. The novelty of the program will be an original monologue play written around the history of Agnes Sorel, who shares with Jeanne d'Arc the honor of saving France.

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PHILADELPHIA ENTHUSIASTIC OVER RESTORATION OF WAGNER MUSIC

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By H. T. CRAVEN

PHILADELPHIA, Jan. 27.—The restoration of Wagnerian music to the concert programs was so unsensationally achieved last week that it was permissible to wonder whether there had ever been any considerable sentiment against it. Perhaps those orchestra managements which banned it for some months of the war were over cautious. In any event, the resumption of artistic relations with Bayreuth ranks on retrospect as the reverse of rash. Applause, the index of gratified pleasure, greeted the return of familiar Wagnerian excerpts to the Damrosch and Stokowski rosters. If opposition to the procedure is still nourished in some hearts, it seeks no public outlet. The absurd policy of drawing national lines in the estimation of art seems to have passed away with other hectic phases of an abnormal period.

Mr. Damrosch's bill in the Academy on Wednesday night included a generous Wagnerian portion, whose ingredients were the prelude to "Lohengrin," played with exquisite ethereal beauty; the blithe and inspiring "Dance of the Apprentices" from "Die Meistersinger," the "Good Friday Spell" from "Parsifal," and the "Forest Murmurs" from "Siegfried." Keen, sound and appreciative interpretative art illumined their appeal, which appeared to have acquired a new potency during the blockade.

In sheer musical vitality the "Meistersinger" excerpt especially sounded the dominant notes of genius. It was sparklingly rendered, and awoke irresistible enthusiasm for a revival of the whole opera. The large audience revelled in its brilliant coloring and wholesome sense-quickening brilliancy.

The conductor's entire program was admirably compounded. His New York Symphony Orchestra, which has attained new artistic heights this season, gave also a pellucid and altogether charming interpretation of the Mozart G Minor Symphony, strikingly contrasted with the mystic modernism of d'Indy's "Istar" variations. The soloist, heretofore unheard in this city, was Mischa Levitzki, a pianist of dashing technique, vigorous, and of an incisive authority of which his unobtrusive platform personality is a deceptive index.

Unquestionably this young artist deserves ranking with the most talented contemporary virtuosos of the keyboard. His subjective attributes, however, could hardly be accurately appraised at this

first hearing, since his offering, the G Minor Concerto of Saint-Saëns, is mainly a spectacular work. It calls for whirlwind fingering and electrifying flexibility of technique, and such demands were heeded by the soloist with the most reassuring ease. Simply as a dazzling performance Mr. Levitzki's has not been surpassed here by any pianist of recent seasons.

Mr. Stokowski's restoration of Richard Wagner to the international league of composers was registered with the Prelude and "Love-Death" from "Tristan and Isolde." It was characteristic of this conductor that these works were given with considerably more accent on sentiment than tragic passion, but the reading according to this view of their significance was well-nigh impeccable. The poetic mood established was more that of an Arnold rather than a Swinburnian, a Wagnerian or even a Chretien de Troye Tristan, tender and touching and of dulcet melodic eloquence.

Two other numbers, the major ones, in fact, completed the Philadelphia Orchestra's program for its concerts in the Academy on Friday afternoon and Saturday night. Harold Bauer glorified anew the "Emperor" Concerto of Beethoven with a performance unsullied by the slightest penchant toward merely showy effects and with a most reverent regard for the majestic splendor and high nobility of the work. His reading of the sunny Rondo was a lyric gem.

The sincere and authoritatively written Symphony in B Minor by Mrs. H. H. A. Beach began the concerts. After a lapse of four years since its last previous hearing here the work wears well. Elements of genuine greatness are discoverable in the fourth movement, while the second, with its lovely little oboe theme is particularly alluring. That interest in the composition was well sustained in spite of its rather unusual length was a tribute to the sound musicianship of a composer of whom America may be proud, and to the sympathetic talents of Mr. Stokowski.

Metropolitan Performance

"Samson et Dalila," given at the Metropolitan on Tuesday night, attracted one of the largest audiences of the season. Doubtless the presence in the cast of Enrico Caruso and Margarete Matzenauer was in part responsible for this outpouring, but even with interpretative factors of less celebrity it is likely that Saint-Saëns's best opera would have been a magnetic bill.

Oscar Hammerstein taught Philadelphians to regard "Samson" in terms of

music drama rather than oratorio, and the public here has rejoiced in his instruction ever since the stirring days of rivalry among impresarios. The Hammerstein era, however, was productive of exceedingly high standards concerning this opera, in which Charles Dalmores with his heroic bearing, sufficiently adequate voice and unerring sense of lofty tragic values, and Jeanne Gerville-Reache, still unsurpassed vocally and histrionically for the part of the Philistine siren, were ideal principals. For several years Mr. Gatti has been presenting "Samson" in ambitious style, but the Oscarian rendition was unique in impressive artistry. Tuesday night's performance satisfied those hearers who did not hark back to the past too longingly.

The Matzenauer *Dalila* is somewhat more heroic than passionate. It is deficient in the sex appeal, essential to the import of the lyric play, and last Tuesday the interpretation seemed particularly cold. Moreover, the great contralto inclined toward curious repression effects in the first act which were out of keeping with the quality of the score. She was vocally much more direct and vivid as the opera proceeded. The "Mon coeur s'ouvre a ta voix" won favor, although it, too, was rather passionlessly delivered, but the customary grandeur returned to the singer's voice in the final scene.

In *Samson* as in all other French rôles, Mr. Caruso seldom does justice to his gifts. Acting the part with a tithe of the majestic and awesome solemnity which it requires has ever been quite beyond his scope. His singularly grotesque attire accentuates the unconvincingness of a well-intentioned, but, on the whole, an ineffective performance.

The auxiliary parts on Tuesday were all capably handled, M. Couzinou singing with fluency the imposing measures allotted to the *High Priest*, while Mardones was a sonorous *Old Hebrew*. The real honors of the occasion went to the chorus, superbly trained and enabled to display its lustrous eloquence in this work; and to the orchestra, which left none of the potency of the Saint-Saëns score undisclosed. In the absence of Pierre Monteux, who was ill, Giulio Setti, the chorus master, sat at the director's desk and revealed the most intimate and respectful knowledge of a masterpiece of French music drama.

Recital by Galli-Curci

The second Galli-Curci recital in Philadelphia drew a "capacity" audience to the Metropolitan on Wednesday evening. Five hundred additional seats were

placed upon the stage and all were filled; "standees" crowded behind the orchestra circle rail. As on her debut here, the soprano revealed her astonishing technical facility and the radiant clarity of her light tones. Again, an occasional tendency to flatten her notes was noticeable, and oddly enough, this was manifested in the least difficult passages, once at the close of a perfect cadence.

On the whole, however, her exhibition of lyric gifts was brilliant and she thoroughly delighted her auditors. She was rewarded with tumultuous applause, which was acknowledged with numerous encores. Her numbers included such show pieces as the "Carnival of Venice" and the "Mad Scene" from "Hamlet," and such popular interpolations as "Drink to Me Only With Thine Eyes," "Robin Adair" and "The Brook." The "Caro Selve" of Handel was gracefully, though somewhat self-consciously, delivered, and there was tonal beauty, though not a great deal of feeling in her "Depuis le Jour" from "Louise."

Other features of her program were a group of four French eighteenth century songs, charmingly interpreted; the winning old English song, "I've Been Roaming," "My True Love Lies Asleep," "The Brownies" and "When Chloris Sleeps," an effective and ingratiating number, composed by Homer Samuels, who felicitously provided her piano accompaniments.

The Russian Symphony Orchestra, under Modest Altschuler, which came to the Metropolitan on Monday night, submitted a composite but undeniably diverting program. The organization, numerically smaller than the Philadelphia, Boston or New York bands, is much better equipped in brass and reed choirs than in strings. Magnetic Mr. Altschuler compensates to some extent for the deficiency in instrumental material, and his fondness for attractive novelties served him to good purpose here as it has so long done in New York.

His major offering was Vassilenko's colorful "To the Sun," not a work of supreme genius or originality, but effectively devised and a good concert number. The familiar Caucasian sketches of Ippoloff-Ivanoff and a flavorful Russian dance by Moussorgsky were also played. As a concluding feature the conductor presented Glazounoff's paraphrase of Allied National Hymns.

Variety was lent to the program by the excellent pianist, George Copeland, who played nine numbers, including the opening movement of Beethoven's "Moonlight Sonata," and smaller pieces by Gluck, Chopin, Debussy, Chabrier and Granados. In the nature of oddities were piano arrangements of "The Afternoon of a Faun" and Chabrier's "Spanish Rhapsody."

Five graceful young women, billed as the "Isadora Duncan Dancers," gave a choreographic exhibit in which rhythm was deliberately subordinated to interpretative "feeling." Chopin, Gluck and Schubert were the chief composers called upon. The dances, which were well liked, were given to a piano accompaniment.

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GODOWSKY HAILED IN OPERA CONCERT

Mme. Matzenauer and Rosalie Miller Also Appear On Program Given

More than one feature of unusual interest marked last Sunday night's Metropolitan Opera concert. First, there was the ever-pleasing Leopold Godowsky, who gave a brilliant performance of Liszt's A Major Piano Concerto, with exceedingly well-rounded accompaniment by the Metropolitan Orchestra under Richard Hageman's leadership. This enthusiastically-received performance the pianist later supplemented by a group of Chopin-Liszt and Saint-Saëns compositions, as also the "Humoresques" from his own "Miniatures," besides, as a matter of course, a number of insistently-demanded additional numbers.

Still another feature of interest was the advent of the soprano, Rosalie Miller. The well-known young artist hitherto had not been a familiar figure at these concerts. All the greater the compliment to Miss Miller, therefore, in being engaged, as an outsider, so to speak, to co-operate with a Godowsky, a Matzenauer and the Metropolitan Or-

chestra. And judging from her Sunday night's success with her aria, "Il est doux," from Massenet's *Herodiade*, which was sung with admirable musicianship and vividly dramatic temperament, Miss Miller would seem to have become the same attraction here as elsewhere. In her subsequent group of songs by Wolf-Ferrari, Marchesi, Purcell and Quilter, it was especially the last composer's "Song of the Blackbird" in which her fresh young soprano combined with an excellent English diction evoked a prolonged round of applause. So emphatic was the young singer's success that the concession of an extra number became an obligation. She created a genuine surprise when for this purpose she re-appeared on the stage not as a singer but as a violinist, to play the familiar Prayer from "Thais."

Mme. Margarete Matzenauer first scored the accustomed success with the impressively-sung "Suicido" aria from "Gioconda," and later presented a group of songs by Gretchaninoff, Grieg, Fourdrain and Debussy. With her finished style and her fundamentally glorious mezzo-soprano, she sang the first composer's "In the Steppe" with compelling force, and ultimately a conspicuously effective English translation of Debussy's "Noël des enfants." Success was hers without a question. She sang as two encores "When the Boys Come Home" and "The Long, Long Trail."

The orchestra's contribution comprised Svendsen's overture "Carneval in Paris," Debussy's fairly arbitrary Second Nocturne and Moussorgsky's exotic "Dance Persanne," from "Khowantchina."

O. P. J.

SCHUMANN CLUB IN PROGRAM OF QUALITY

The Schumann Club, Percy Rector Stephens, Conductor. Concert, Aeolian Hall, Evening, Jan. 20. The Program:

Italian Songs of the Seventeenth Century—"Non Vascendete," Bononcini; "Cangia, Cangia," Fasola; "Indorno All' Idol Mio," Cesti; "Posate, Dormite," Bassani. Songs by Edvard Grieg—"Are They Tears, Beloved?" Op. 59, No. 4; "Rosebud" (1869); "Christmas Snow," Op. 49, No. 5; "A Dream," Op. 48, No. 6. Old Scotch Songs—"Hame, Hame, Hame" (traditional); "Whistle, My Lad," John Bruce; "Ae Fond Kiss" (traditional); "Rantin', Rovin' Robin" (traditional). French Songs, Old and Modern—"Bois Epais," Lully; "Les Berceaux," Fauré; "Les Belles Manieres" (traditional); "Soupir," Duparc; "La Chanson du Tambourineur" (traditional). Songs in English—"Evening," J. Bertram Fox; "The Song of Desire," Dorothy Herbert; "The Little Fisherman," Eastwood Lane; "To Anthea," J. L. Hatton.

In a program splendidly balanced and with a delicious ensemble quality which was not lost through numbers of distinct variety the Schumann Club, under the direction of Percy Rector Stephens, gave its first concert of the year at Aeolian Hall on Jan. 20.

From the point of view of the audience's approval the best group of the evening was the "Old Scotch Songs," which in truth was delightfully given. The "Whistle, My Lad," which has been exquisitely arranged by Deems Taylor, showed the discriminating care which had been given to the various choirs, a fact which the audience appreciated by requesting that the song be repeated. Another of these rollicking, lilting songs was the "Rantin', Rovin' Robin," also repeated.

Throughout the entire program was apparent the tender training lent by the conductor and receiving so decided a response from the women. Besides the Scotch songs, each of the four other groups received equal consideration. Of extreme interest and exquisite in the



Percy Rector Stephens, Conductor of the Schumann Club of New York

blending flow of melody was Fauré's "Les Berceaux," which received and deserved a repetition. "Evening," by J. Bertram Fox, in the American group, is another not easily to be forgotten song; it received its due recognition. United with the other songs in the American group, it reveals a proud dignity in the serious efforts of the American song writers.

The Grieg group, than which nothing could make a better contrast with our bantering Scotch songs, was done with sufficient impressionism and artistry. The Italian group of delightful numbers and the French group also received their due notice and much appreciation from an audience which was constantly in sympathy with the fine effort of Mr. Stephens and the chorus.

In reviewing the program the work of Deems Taylor cannot be forgotten. His was the task of arranging these songs for voices of women, as well as translating the words of some of the songs. Both translation and arrangements bear the mark of an artistic hand, and lend much to the charm of these songs. Rodney Saylor's work as the accompanist was skilful and artistic.

F. G.

ANOTHER LETTER OF APPRECIATION— From John Quine to Herbert Witherspoon

Jan 27. 1919

Dear Mr. Witherspoon

Just a few words to let you know how much I have appreciated and enjoyed my work with you. My improvement and progress has been more than gratifying, and, to what I have received from you, I feel is largely due the power of my debut recital.

Sincerely yours

John Quine

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CANTON GREET'S MAX ROSEN

Two Recitals Given by Violinist—Hear Two Operas by Creator Company

CANTON, OHIO, Jan. 7.—Max Rosen, the American violinist, was heard on two successive nights by not less than 7000 persons. He seemed able to cope with the most difficult numbers on his program with natural ease. The four chief numbers played on both programs were the Concerto, Mendelssohn; Concerto in D Major, Paganini; Concerto in D Minor, Wieniawski; "Chorus of Dervishes," Beethoven-Auer. Possibly the piece that created the greatest enthusiasm was "Turkish March" by Beethoven-Auer. The audience, although consisting of the widest range of tastes, gave its hearty approval to each number.

Mr. Rosen appeared on the Peoples' Musical Course.

On this same course appeared on Jan. 13 and 14, Merle Alcock, contralto, and Lambert Murphy, tenor, both American artists. No artists have received a greater ovation than these, especially Mr. Murphy, whose voice seemed to appeal especially to the mixed audience in attendance.

Canton heard on Jan. 15 its first grand opera for several seasons, when Creator and his company of accomplished singers gave two performances on the same day, "La Traviata" and "Faust."

The two members who possibly stood out as headliners were Greek Evans, American baritone, and Regina Vicarino, coloratura soprano.

On Jan. 8 Joseph Bonnet, organist, made his second appearance at St. Peter's Catholic Church under the management of Rev. Stuber.

The Canton Ladies' Chorus started its season's work on Jan. 20, rather late owing to the epidemic. Music by American composers and special attention to voice work will be the season's program. Sarah Lavin will still be the director.

R. L. M.

Roanoke Choir Heard in Hawley Cantata

ROANOKE, VA., Jan. 17.—The choir of Christ Episcopal Church, composed of forty volunteer singers, with Gordon H. Baker, director, and Blanche Deal, organist, gave "The Christ Child," a cantata by Hawley, last Sunday night. This choir has been highly commended for the splendid work it is doing. G. H. B.



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LEVITZKI SUPERB AS SOLOIST IN ST. LOUIS

Two Concerts with Zach Forces Prove Excellent—Choral Offer- ings Fill Week

ST. LOUIS, Mo., Jan. 19.—Large audiences at the two regular symphony concerts this week were treated to an excellent orchestral and solo program. This was occasioned by a return engagement of the young pianist, Mischa Levitzki, who proceeded promptly to conquer the music lovers of the city fortunate enough to hear him. Mr. Zach gave him full opportunity to indicate his prowess, first in a superb interpretation of the Beethoven Concerto in C Minor, No. 3, Op. 37, and finally in the famous Liszt

Concerto, No. 1, in E Flat. Rare have been the occasions when an artist has had such a liberal chance to display his talent on a symphony program, and it was well earned this time. Both audiences were quick to grasp the intelligent, musical way in which the young man handled the compositions. The Beethoven work was so finely done, with such exquisite expression and feeling, particularly the Largo and Rondo movements and the difficult finale. The Liszt Concerto with its *forte* passages and difficult cadenzas was a joy to hear. Even after these two big numbers, he electrified his audience at both performances with a perfect performance of the Liszt Sixth Rhapsody.

Mr. Zach again brought forth a novelty in Frederick Converse's Orchestral Fantasy, "The Mystic Trumpeter," after Walt Whitman's poem. The piece, full of delightful melody, superbly harmonized and orchestrated, is a fine piece of tone coloring and was much enjoyed. The other number was the Symphony No. 4 in C Major, by Roparz, played without pause. To this also Mr. Zach gave a masterful reading, the violin section displaying fine form time and time again in delightful passages. The number received a warm reception.

Frederick Fischer conducted his Pageant Choral Society in an all-American offering last Tuesday night at the Odeon. It was the inaugural concert of the season, as the epidemic had prevented the society from holding its concert in November. It was one of the best concerts the members have ever given—well received and excellently balanced. After singing the national anthem, the concert was opened with John Knowles Paine's "Hymn of the West," with its stirring climax. This was followed by "The Americans Come," by Fay Foster, arranged for mixed voices, with short solo parts by soprano and baritone, in which the chorus attained excellent art. The featured number of the evening was Charles S. Skilton's "The Witch's Daughter," after the poem by John Greenleaf Whittier, here performed for the first time. The work, like others by the same composer, is reminiscent of Indian music and contains much of merit. It was in this number that the chorus showed themselves to such fine advantage, the singers acquitting themselves nobly. Carl Busch's "The American Flag" was the concluding number. The soloists were Cora Libberton, soprano of Chicago, and Corporal Finlay Campbell, baritone of Canada. Miss Libberton, possessing a voice of pleasing quality, good range and evenness of tone, sang her solo parts unusually well. Corporal Campbell has a fine round baritone of an appealing quality, and after his work in "The Witch's Daughter" he was singled out for a special number, and replied with Hammond's "Pipes of Gordon's Men," with Mr. Fischer at the piano. Director Fischer had his singers under full command at all times, their attack and expression being up to the highest standard. The entire Symphony Orchestra appeared as the accompanying instrument.

"The Star of Bethlehem," a sacred cantata, was given on Thursday afternoon at St. Peter's Church by the Morning Choral Club, assisted by a number of soloists. The text illustrates five sections of the Bible, which were first read by the Rev. Z. B. T. Phillips. In the numbers in which the club as a whole participated, the singing was finely done, there being several numbers with the Boys' Choir from the Church of the Ascension. Charles Galoway presided at the organ and also directed the singing. One of the principal soloists was Olga Hambeuchen, contralto, who sang two numbers in her usual finished style. Mrs. Esmerelda B. Mayes gave as a violin solo Massenet's "Meditation," with organ accompaniment, which proved one of the delights of the afternoon. Other soloists were Blanche Herrick, Mrs. C. E. Blankenship, Mrs. Frank S. Hawley, Mrs. Carroll Smith and E. A. Holscher.

The ninth "Pop" concert was a request program, devoted entirely to numbers chosen by regular attendants at these concerts. The complete program contained "Marche Slave," Tchaikovsky; Largo from "New World Symphony," Dvorak; Prelude to "Lohengrin," Wagner; Three Dances from "Henry VIII," German; Largo from Xerxes, with violin obligato by Michel Gusikoff, and the Komzak Waltz, "Girls of Baden." These excellent orchestral numbers were warmly received by a packed house. The soloist was Theodora Troendle, pianist of Chicago. The young lady is one of Fannie Bloomfield-Zeisler's pupils, and plays much after

her style. She gave two movements from Schutt's Concerto in G Minor. Her technique was good, but more experience is needed. She gave Schumann's "Contrabandisti" as an encore. Mr. Zach also gave several extras.

A delightful recital was given last Monday afternoon at the Wednesday Club Auditorium by Mrs. A. I. Epstein, soprano, and Ernest R. Kroeger, pianist. Mrs. Epstein is one of the best vocally equipped artists in this section of the country, and her numbers were in most cases confined to more modern works with songs by Cyril Scott, Sibelius, J. A. Carpenter, Bantok, Fourdrain, Speaks and several others. Mr. Kroeger's list was a bit more contrasted, with a group by the old masters and several groups of the new school. It was thoroughly enjoyed.

The first concert of the Kunkel Series took place at the same hall on Wednesday evening, and was participated in by Charles Kunkel, composer and pianist, Louis Conrath; Giano Monaco, tenor,

and Charles A. Kaub, violinist. A large crowd attended.

Ernest R. Kroeger gave a lecture recital at Lindenwood College in St. Charles on Tuesday evening, his subject being "The Emotional and Picturesque in Music."

The recent election in the Symphony Society added a few names to the Executive Board and the Board of Management. Officers elected for the coming season are: President, John Fowler; vice-presidents, Hanford Crawford, E. A. Faust, B. Gratz, Hugo A. Koehler, George D. Markham and James E. Smith; treasurer, Hugo A. Koehler; secretary and manager, Arthur J. Gaines. The new Executive Committee consists of Mrs. Victor Ehling, Mrs. M. A. Goldstein, Mrs. J. L. Mauran, Mrs. H. S. Rumsey, Mrs. J. Scott Porter and Mrs. Charles M. Rice, and Ewing Hill, Garfield Merner, Wallace Renard, Oliver F. Richards, Frank F. Ruf, S. L. Swarts, J. P. Thomy, Charles Wiggins and M. L. Wilkinson. H. W. C.

TRIPLE CONCERTS MARK WEEK IN GRAND RAPIDS

Eleanor Spencer, Mme. Homer and Bonnet Give Unusual Note to City's Music

GRAND RAPIDS, MICH., Jan. 21.—Eleanor Spencer, pianist, was heard in the fifth artist's recital before the St. Cecilia Society, Friday afternoon. Miss Spencer played valiantly, her spirited dramatic climaxes, supplemented with adequate technique, being most satisfying. In her lighter numbers she employed splendid restraint to meet the demands of the text. Her "Tarantella," by Liszt, roused tremendous applause, whereupon, as an encore, she played an Etude by Scriabine.

Joseph Bonnet, noted French organist, played to an overflow house, Sunday evening, at the First M. E. Church. This society is furnishing a series of organ concerts to the public free of charge, for which the city expresses its gratitude.

Mr. Bonnet's genius is so well known that it need only be said he reached his accustomed heights. Custom was thrown

to the winds and the audience applauded in the church.

Mme. Louise Homer gave the third artist's concert last evening at Powers Theater, under the auspices of the Mary Free Bed Guild, to its usual capacity house. Her tones, somewhat restricted in the opening numbers, soon regained their true opulence and warmth, her high tones being especially lovely. The Saint-Saëns "Mon coeur s'ouvre" furnished the high-light of the program and the audience showed its appreciation in an enthusiastic manner. Mme. Homer, in her Homer group, emphatically invoked human sympathy and displayed much charm. Mrs. Edward N. Lapham supplied the accompaniments. E. H.

Sawyer Artists Sing Before Lotos Club

Two of Antonia Sawyer's artists appeared at the Lotos Club of New York on Jan. 11. They were Marie Tiffany, soprano of the Metropolitan Opera Company, and Erna Cavelle, contralto. Miss Tiffany impersonated "Britannia" and sang the British national anthem, while Miss Cavelle appeared representing Italy, singing the "Garibaldi Hymn."

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THE MUSICAL ALLIANCE AND THE PROPOSED 20 PER CENT TAX ON ALL MUSICAL ENTERTAINMENTS

THROUGH the efforts of the Musical Alliance, the leading theater and musical managers in New York and other cities, the Merchants' Association and other civic bodies, the proposed 20 per cent tax on all musical and dramatic performances has been finally squelched and the Conference Committee in Washington has determined to adopt the proposal of the Senate Committee to retain the old 10 per cent tax.

The protest, as we know, was nationwide. Not in a long time have the people been so stirred up, especially when it was recognized that the proposition to greatly increase the tax was being made not for purposes of revenue but deliberately for the purpose of injuring the musical and dramatic interests of the North by Mr. Kitchin, the Chairman of the Ways and Means Committee and the majority leader in the House of Representatives, and his followers, who are narrow-minded sectionalists and have a Calvinistic hate for music, the drama, in fact, for everything connected with the arts.

It had generally been believed that the matter had been settled when the Senate Committee, after hearing a number of persons representing the musical and dramatic world, concluded to retain the old tax and agreed that it was not advisable to increase it, merely from the point of producing revenue. Suddenly, however, came the proposition of the Committee of the House of Representatives to double it, in which situation the Senate threw up its hands, for the simple reason that Mr. Kitchin had it in his power to hold up the entire revenue bill, for which the country was anxiously waiting, unless his terms were accepted.

There is nothing that has happened in a long time which could demonstrate more effectively the need of a general alliance of all the various interests in the musical world and industries. And in this situation let me ask what musical organizations outside the Alliance bestirred themselves in this matter? The Alliance, through its membership, was able to communicate and arouse a tremendous force all over the United States. Heads of colleges, musical institutions, musicians of standing, presidents of large organizations were at once notified and became active in sending protests to Washington. Should it not be obvious to those who have perhaps not

interested themselves in the Alliance, or who, having become members, are more or less inclined to "let George do it," as they say, that the situation which developed in Washington shows convincingly the need of such an organization?

There is, however, another point in connection with the situation which deserves to be considered at this time. The politicians, not only in Washington but in the State capital, are very well informed. They know that the great body of those engaged in the arts take little or no interest in politics, do not register and do not vote, that they keep themselves, in fact, absolutely aloof from political and civic matters. The result is that they pay little or no attention to their interests and scarcely even regard their protests unless these are backed up by the sentiment of the country.

The time is coming when it will be incumbent upon all those engaged in the musical field to realize that they must take a personal interest in politics and regard the vote not only as a right but as a duty, that they must, irrespective of party considerations, inquire as to the attitude of candidates for office, especially for the House and Senate in Washington, with regard to music, drama, literature, the arts, indeed all that belongs to the cultural and spiritual life of the people.

In many Congressional districts those who get their bread by music, drama, literature, architecture, painting hold the balance of power. In some districts they hold the power itself. Does it not seem ridiculous on the face of it that from such districts men should be elected who when they get to Washington or into any of the State Legislatures take the position that this petty politician from North Carolina has done when he forced to the last ditch the proposal to inflict injury upon the musical and dramatic world because that satisfied his personal hate of the North and his Calvinistic hate for music and the arts?

John C. Freund

President the Musical Alliance of the U. S.

Will Help the Earnest Musician

Enclosed you will find the check for this year's dues for the Musical Alliance.

The brief account of the society's work which you mailed to me recently was most interesting and hopeful. The sincere, earnest musician certainly needs encouragement in these trying days, and any concerted effort to bring about a more general appreciation of his real place in the world ought to be heartily welcomed and supported.

I am sending, under separate cover, a copy of the booklet describing the new school which our little band of earnest teachers is helping to organize into a "live, real" center of musical activity in my neighborhood.

Hoping that this small, but we believe important work will interest the educational branch of the Alliance, and with best wishes for the success of the society,

FRANCES CHRISTMAS,
Director of the Stuyvesant Heights
School of Music.
Brooklyn, N. Y., Jan. 10, 1919.

This Unpatriotic Injustice!

Enclosed please find check for ensuing year for membership in the Musical Alliance. Please accept my apologies for not being so prompt, but I have just returned from the naval service.

May I call your attention to the letter on Page 26 of the Jan. 4 issue of MUSICAL AMERICA, entitled "Penalizing Musicians Who Fought in the War." It impressed me particularly, inasmuch as I am also one of the victims who, upon returning, found my place taken by a foreigner and no provision made for me.

I wonder if it is within the scope of the Musical Alliance's activities to attempt to right this unpatriotic injustice

to American musicians (by publicity or propaganda of some sort).

In this connection, it is interesting to note that the concertmasters of the Philadelphia, Chicago, St. Louis, Detroit, San Francisco and Boston Symphony Orchestras are Americans, whereas our two leading New York orchestras have foreigners (one a recent acquisition) as concertmasters!!

Is it to be inferred that the principal music center of this country is least sympathetically inclined toward American musicians?

SAMUEL LIFSCHY.

New York, Jan. 7, 1919.

Will Help Make Alliance a Success

Enclosed you will find check for \$1 for membership in the Musical Alliance of the United States. The aims of this great cause meet with my entire approval and something the United States has needed. I am a teacher of this great art and will do everything in my power to make it a success.

Mrs. W. C. DEVIN.

Sandy River, Va., Jan. 9, 1919.

Just What This Country Needs

Enclosed find money order for \$1 for membership in the Musical Alliance. It is a great movement and just what this country needs. I assure you of my hearty desire to co-operate.

EDNA ROBINSON.

Lincoln, Neb., Jan. 17, 1919.

Heartily in Accord

Enclosed you will find check for \$1 for membership in the Musical Alliance, with which I am heartily in accord.

STELLA MURPHY.

Greensburg, Ind., Jan. 16, 1919.

A Pleasure and an Honor

Enclosed please find \$1 for membership in the Musical Alliance. My only regret that procrastination caused my not having this pleasure and honor earlier.

May I not add that I have found MUSICAL AMERICA to be not only interestingly enjoyable, but it has proved most useful in my work in keeping me informed on the musical activities of the day, regarding the educational and civic side of music's progress, as well as the announcements and criticisms of events. And last, but not least—music's important place in the war.

MARION VAN WAGENEN,
Chairman Department of Music,
New Jersey State Federation of
Women's Clubs.
Newark, N. J., Jan. 20, 1919.

Certainly Accomplishes Some Things Worth While

I want to congratulate you on what the Alliance has done since its organization. It is certainly accomplishing some things worth while.

CHARLES H. MILLER,
Director of Music,
Department of Public Instruction.
Rochester, N. Y., Jan. 20, 1919.

Kind Wishes

A very happy and prosperous New Year to the gentleman who, with his suggestions, energetic and tireless work, has made the United States of America appreciate its own music and composers and raised the standard of taste and

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LEVITZKI'S ART THRILLS ROCHESTER

Young Virtuoso Appears with the Damrosch Forces—Magnet Donates Instruments

ROCHESTER, Jan. 18.—The fourth concert of the James E. Furlong series was given by the New York Symphony Orchestra, Walter Damrosch, conductor, at Convention Hall on the evening of Jan. 13 before a large audience. The soloist was the youthful pianist, Mischa Levitzki, who thrilled the audience with his marvelous interpretation of the Saint-Saëns Concerto in G Minor. His other numbers were a Chopin Nocturne, Rubinstein's Staccato Etude and the Schubert-Liszt March Militaire. The orchestra gave the Tchaikovsky Symphony No. 5, and Two Belgian Folk songs by Arthur De Greef, which latter were new to Rochester and greatly appreciated by the audience.

The Flonzaley Quartet gave a recital at the Genesee Valley Club, Jan. 16, under the local management of Arthur M. See, who is presenting the Midwinter Concert Course, this being the first of this series of three. The quartet played an altogether delightful and all too short program consisting of Haydn's Quartet in D Major, Op. 76, No. 5, an unfinished quartet in manuscript by Paul Roussel written in 1914, two years before he met his death at Verdun, and the Glière Quartet in A Major, Op. 2. There was a large audience, with many representative musicians in it. In response to the enthusiasm of their hearers, the quartet gave as an encore to their last number a symphonic sketch, "By the Turn"

by Goossens, which received hearty applause.

It was announced in the local papers yesterday that the school bands and orchestras here in town which have been planned by the Supervisor of Music in the public schools, Charles Miller, and his assistant, J. E. Maddy, are to be equipped with all the necessary instruments through the generosity of George Eastman, president of the Eastman Kodak Company.

Mr. Eastman has authorized the Board of Education to purchase the instruments, the cost not to exceed \$15,000. They will be for the exclusive use of children in the school bands and orchestras, but will be the property and remain in the custody of the Institute of Music, which is endowed by Mr. Eastman and is a branch of the University of Rochester. On each instrument will be engraved "Property of the University of Rochester, Given by George Eastman."

The first of a series of organ concerts at the Lake Avenue Baptist Church was given on Friday evening, Jan. 17, and presented Pietro A. Yon, the well-known Italian organist of New York City. He was assisted by Bedrich Vaska, cellist, and George E. Fisher, accompanist. Mr. Yon gave a beautiful and unusual program, his exquisite and skillful playing greatly charming the audience, which was of good size. Mr. Vaska's playing of the Adagio from Dvorak's 'Cello Concerto was most delightful, evoking warm applause from the audience. The organ accompaniments by Mr. Fisher, who is the organist of the church, were of a high order, colorful and sympathetic. Mr. Vaska's group of shorter numbers later on the program was equally successful. M. E. W.

under the auspices of Converse College and the Women's Music Club. Mary Hart Law, president of the Music Club, acted as accompanist. The recital opened the winter concert course and was an unqualified success. "Old Songs of the Allied Nations," consisting of Italian, French and English songs of the seven-teen and eighteenth centuries, made a most interesting feature, while songs by modern American composers, such as MacDowell, Doudy and Ware, were afforded effective balance.

DAMROSCH IN COLUMBUS

Two Concerts Given by New York Symphony Orchestra

COLUMBUS, OHIO, Jan. 17.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave two concerts here yesterday. The first, in the afternoon, was one of his popular concerts for the young, though the mature people in the audience enjoyed it just as much as the younger hearers. The second was the artist concert of the Music Club series.

Mischa Levitzki was the soloist, giving a really notable reading of the Saint-Saëns G Minor Concerto. It was the first appearance in Columbus for this young artist, but it will not be his last, if indications of his popularity last night are to be heeded. The orchestra was in excellent form, the symphony being one new to the local audience—Borodine's Second—but none the less thoroughly enjoyable. Another novelty appeared in the double number, Andantino and Scherzo from the Debussy String Quartet. E. M. S.

CONCERT AT LOTOS CLUB

All-French Program Given Before In- vited Audience

An entirely French concert was that given before the Lotos Club on Jan. 14. The audience of more than 600 invited guests heard a splendid program of French works given by the Société des Instruments Anciens, composed of Henri Casadéus, Maurice Hewitt and M. Devilliers, who gave Monsigny's "Ballet de la Royné." Alfred Cortot played the "Litany" of Schubert-Cortot, Liszt's "Leggerezza" and Eleventh Rhapsodie. Capt. Fernand Pollain, cellist of the Paris Conservatory Orchestra, gave Fauré's Elégie, a Waltz by Widor, Lalo's "Russian Airs" and Bach's Gavotte and Musette. Mme. Raymonde Delaunois of the Metropolitan Opera House sang numbers by Fauré and Debussy. M. Cortot and Magdalene Brard gave Saint-Saëns's Variation on a Beethoven Theme for two pianos, and M. Casadéus gave a Divertissement by Francoeur.

OPEN SCHENECTADY SERIES

Olive Kline and Reinald Werrenrath Heard in Joint Recital

SCHENECTADY, N. Y., Jan. 20.—Olive Kline, soprano, and Reinald Werrenrath presented a joint song program last week to a large audience. Noteworthy was Miss Kline's singing of "Je suis Titania" from "Mignon," "Flow Gently, Sweet Afton," and a group of charming French songs.

Mr. Werrenrath sang the Prologue from "Pagliacci" with excellent feeling and power. Afterward he demonstrated again his marked abilities as a singer of ballads. Both singers were repeatedly encored.

Charles Albert Baker afforded excellent accompaniments at the piano.

Mme. Claussen and Allen Spencer Wel- comed in Sioux City Recital

SIoux CITY, IOWA, Jan. 15.—Mme. Julia Claussen, contralto, and Allen Spencer, pianist, gave a joint vocal and piano recital last evening in the auditorium. This recital was the third in the Sioux City Concert Course this season. A large audience greeted the artists and it was an audience that thoroughly appreciated their singing and playing. Mme. Claussen's singing last evening places her among the most pleas-

ing who have ever appeared here and the playing of Mr. Spencer likewise called forth much admiration from his auditors. Gordon Campbell was the accompanist for Mme. Claussen. He appeared here some years ago with Charles W. Clark. F. E. P.

Miss Schnitzer Assists Sinsheimer Quar- tet in Yonkers

YONKERS, N. Y., Jan. 13.—The Sinsheimer Quartet, assisted by Germaine Schnitzer, pianist, gave a concert at the Contemporary Club rooms recently as the second concert of the Community Chamber Music Concerts. Composed of Bernard Sinsheimer, Bernard Boguslawsky, Maximilian Pilzer and William Durieux, the quartet presented Haydn's Quartet in D Major. With Miss Schnitzer, the quartet gave Bach's Concerto for two violins and piano and Dvorak's Quintet. Miss Schnitzer gave Rachmaninoff's Barcarolle and Prelude. The program proved most successful and was given before a crowded house. Two more programs are to follow in this series.

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TRIO DE LUTECE IN SEATTLE

Barrère Ensemble and Lucy Gates Given Enthusiastic Greeting

SEATTLE, WASH., Jan. 13.—After waiting for many weeks for the influenza epidemic to subside, Seattle's musical season is in full swing. The first concert of the Ladies' Musical Club Artists' Course was given at the Metropolitan Jan. 7, before an audience that filled every seat in the theater. The joint recital was given by the Trio de Lutèce and Lucy Gates, soprano. Members of the Trio, George Barrère, flautist, and Carlos Salzedo, harpist, had been heard here before, but Paul Kéfer appeared for the first time. The combination of instruments for chamber music was delightful and the delicacy of the work reminded one of a beautifully cut cameo—fine, clean-cut and perfect.

The singing of Lucy Gates, the young coloratura soprano, came as a surprise, as little was known here of her work. Her first number, "Una voce poco fa" ("Barber of Seville"), only partly revealed the beauty of her voice. There was a request for the aria from the "Coq d'Or," and this was the triumph of the evening. "The Rose Hath Charmed the Nightingale," Rimsky-Korsakoff, and the "Cradle Song" by Gretchaninoff were equally well received. A. M. G.

ETHELYNDE SMITH IN SOUTH

Soprano Resumes Her Concert Tour After Her Illness

Ethelynde Smith, soprano, has been variously engaged of late in alternating concerts with convalescence. On Jan. 6 Miss Smith gave a program at the Engineers' Hut, Camp Sheridan, Montgomery, Ala., to an enthusiastic crowd of soldiers, singing not only such popular favorites as "When the Boys Come Home" and "The Americans Come!" but many of her best concert numbers. Kate Birth, president of the Montgomery Music Club, was accompanist.

The next morning Miss Smith succumbed to a sudden attack of influenza and was compelled in consequence to cancel her engagements respectively at Demorest, Ga., and at Washington, D. C. On Jan. 13 she gave a recital at Converse College, Spartanburg, S. C.,

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TO-DAY AND TO-MORROW IN AMERICAN MUSIC

A Critic Who Awaits the Coming of a Whistler, a Sargent, a Whitman
or an Emerson in Native Musical Life

By BERNARD ROGERS

IS there a "great" American composer? In the sister arts our country has produced some really important men, but name one American composer (MacDowell possibly excepted) that can measure up to the standard reached and maintained in their callings by such men as Whistler, Sargent, George Gray Barnard, Saint-Gaudens, Stanford White, Hunt, Whitman, Emerson, Poe. No; American creative musicians are not, unfortunately, of the stuff that sets these native painters, sculptors, architects and authors apart.

Harmful to the Cause

The condition exists, and there is no profit or consolation to be derived from winking at it. I have always felt that the most harmful agents (despite their benevolent motives) to the cause of what is termed American music are those observers who seek to endow our men's work with certain vital qualities it does

not as yet possess. Let us be brutally frank among ourselves; it is necessary; let us strike the scales from our eyes and see things real.

Cursed with Acute Memories

Our composers to-day are industrious, fairly fertile and mediocre. They are, many of them, well trained, masters of modern technical resources, sincere, aspiring. Virtually every one of them has shown himself to be possessed of a remarkably acute memory. A. has studied in Paris and admires d'Indy and Debussy. He can't conceal his admiration. B. has sojourned at Berlin or Munich, and reveres Strauss. He needs the super-orchestra; absolutely indispensable to relieve him of his vast emotions. Neither of these hypothetical gentlemen manages—or cares to manage—to forget.

Back to America they come steeped in this or that tradition, coolly appropriating an alien idiom. Most of them, being gregarious animals, stake out "studios," in one of those cheese-boxes which multiplied are supposed to approximate civ-

ilized communities. Two hops away from that democratic steed with iron wheels—in whose maw all men lose identity and patience—our musical prophets locate their workshops. In such tranquil, uplifting environs they implore the muse and bask in an atmosphere with all up-to-date improvements. Comes pleasant, "singable," "playable," "sellable" stuff; go idealism, vision, breadth, purpose. What would you?

Surface Music

We have prairies; who scans them? We have mountains; who climbs them? Some of our music-makers do, or did, I honestly believe. Yet the authentic breath of these phenomena has somehow not passed into the recordings of our composers, it seems to me. Certainly not as it has into the sonorous, wind-swept word-music of Whitman. Not MacDowell no yet Cadman has voiced the crude, brave spirit that is America. Most of their pages are too sweet-smelling, give forth the homey odor of the bungalow or the sunless air of the salon. The black earth, the dissonant truths with which a Moussorgsky pelted the world crying, "Here! here is Russia, my Russia, the Russia I live in and that bore me. I love it and it has spoken to me!"—we miss this passionate, compelling accent in the speech of our composers. Next to a Moussorgsky America's composers seem puny. Not one of them whose efforts I have heard has yet uttered music that marks him out as the mouthpiece of a strong people. The American composer has skill and patience; he is still without the grandest thing on land or sea—genius.

The Coming Composer

I do not despair of the American composer. He will come, he surely will come. He may be even now in our midst, articulate but unheard among the babel of shriller, shrewder voices. But I believe that he is on the way. His arrival will be of a piece with the new day that is a head of America; a day bringing with it altered values, a spontaneous turning toward and yearning for things sensed, not touched. The hand of the material that has long estranged us from the spirit will at last be lifted. New currents will sweep through the land. When the hour sounds the right man is at hand and ready—always. The American Composer will arise like a giant. His song will be the chant of a people come at end to claim a glorious inheritance.

BERNARD ROGERS.

SEATTLE WANTS MUSIC CREDITS

Mrs. Beck Heads Club Women Who Are Working for Credits in High School Course

SEATTLE, WASH., Jan. 15.—Seattle club women are championing vigorously the plan of music credits in the city high schools and the subject has the unqualified endorsement and assistance of Mrs. Louise C. Beck, chairman of the committee on music of the Seattle Federation of Women's Clubs.

The members of the Federation, through Mrs. Beck, have suggested twelve out of thirty credits for pupils who are majoring in music.

"I have worked on this question for twenty-five years," said Mrs. Beck, "and with my associates I have been able to suggest what may be the basis of more successful operations. In the course that we suggest the list of entrance requirements would be: Credits in English, six; in history, including history of music, four; mathematics, two; physics, two, and foreign languages, four, leaving twelve of the thirty credits to be gained in music study in and out of school.

"Improvement in the music situation cannot be made by school authorities alone. It must have the co-operation of musicians in number and prestige sufficient to justify the assertion that they are representative and are qualified to give expert advice."

Tour for Marcella Craft

M. H. Hanson booked Marcella Craft on a long contract with Messrs. Horner & Witte of Kansas City for the southwestern states, and handed this contract over to Messrs. Winton & Livingston when they assumed the exclusive management of Miss Craft last week.

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CHICAGO ACCLAIMS MARGUERITE NAMARA IN "MICAELA" ROLE



Marguerite Namara, Who Recently Made Her Début with the Chicago Opera Association

CHICAGO, Jan. 18.—Marguerite Namara, soprano of the Chicago Opera Association, made her operatic début with the company to-night, singing the rôle of Micaela in "Carmen" to the Carmen of Mary Garden, the Don José of Charles Fontaine and the Escamillo of Georges Baklanoff. Mme. Namara, who is in private life Mrs. Guy Bolton, wife of the well-known playwright, thus found herself in famous company for her opening performance. Her performance of the rôle was distinguished by a high, clear voice of excellent, winning quality and a well matured and carefully considered conception of the character. Micaela as sung by the average artist is little more than a lyric for the more colorful, dramatic qualities of Carmen, but Mme. Namara gave the rôle a series of personal, characteristic touches, which made it an individualized, human conception.

Warren D. Allen Appointed Organist at Stanford University

SAN JOSÉ, CAL., Jan. 10.—Warren D. Allen, dean of the Pacific Conservatory for the past six years, has been appointed regular organist at Stanford University. Mr. Allen's appointment came following the death of Mr. Eaton, for whom Mr. Allen had been substituting for several months. This new position will necessitate his residing in Palo Alto, and Mr. and Mrs. Allen will leave San José at the close of the present school year. They will be greatly missed in this community, but they will carry with them the best wishes of a host of friends and admirers, who will rejoice in the new honor conferred upon a San Joséan.

M. M. F.

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LEGINSKA GIVES AN INDIVIDUAL RECITAL

Ethel Leginska, Pianist. Recital, Aeolian Hall, Afternoon, Jan. 18.
The Program:

Sonata, Op. 53, Beethoven;
Etudes, F Major, C Sharp Minor, C Minor, Chopin; "To the Sea," "Witches' Dance," "Midsummer," "Hungarian," "From the Depths," "Shadow Dance," MacDowell;
Thirteenth Rhapsodie, Liszt.

Once more Ethel Leginska abandoned herself to the musical mood of the moment, and once more, to use the small boy's expression, she got away with it. One can only thank the fates that Mme. Leginska plays comparatively little of the ultra-modern school; that she largely confines herself to imparting a rich, at times a startling flavor to dishes prepared by the older masters. Witness her performance of the Beethoven Sonata, to which she brought her own individual interpretation with illuminating results.

CARL FISCHER

Leopold Auer

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The *Adagio* in particular she played with an appealing, plaintive charm. But on occasion the musical dish is too highly flavored; as in the third of the Chopin Etudes, the familiar C Minor, which was Leginska-ed almost beyond recognition.

Around one, at such moments, the general gasp wonder and delight; the eyelids of the music-lover are perhaps, like Walter Pater's Mona Lisa's, a little weary. For such splendid command of rhythm as this artist's, such remarkable technical ability, such power of understanding, such emotional richnesses of interpretation, are worthy of a finer use than merely to astound. True, many of the audience go to be astounded, perhaps would be dissatisfied were they not, but Mme. Leginska has reached that stage of popularity as well as of artistic attainment when she might safely teach some of her devotees that the musician has some other ends to achieve.

The MacDowell numbers were, some of them, beautifully played. A failure of memory that lost a few bars from the "Witches' Dance" was so skilfully hidden as to be unobserved by many. The "Hungarian" was brilliant in its contrasts; the "From the Depths" unforgettable in its conveyance of the composer's sombre mood.

The thirteenth Liszt Rhapsodie was a masterpiece as it mingled its powerful tonal volume with delicacy of tone; irresistible, swept with rhythmic abandon. The first of Mme. Leginska's many encores, the Second Rhapsodie of the same composer, was equally remarkable in its delivery. C. P.

TOLEDO APPLAUDS ART OF TWO AMERICAN PIANISTS

Mrs. MacDowell and John Powell Give Welcome Recitals—Latter's Works Much Admired

TOLEDO, OHIO, Jan. 21.—Two piano recitals of much interest have been given within the week, one on Jan. 14 by Mrs. Edward MacDowell in Collingwood Hall, under the auspices of the Mu Phi Epsilon Sorority, the other by John Powell in Scott High School auditorium, as the second number of the Toledo Piano Teachers' Association course.

Mrs. MacDowell's cause is surely a worthy one, and her talk explaining the purpose of the MacDowell colony was most interesting. Also, as the wife of the great composer, she has many traditions and explanations to give regarding the inspiration or purpose of many of his works. The local chapter of the Mu Phi Epsilon Sorority is an annual contributor to the MacDowell colony fund.

It was Mr. Powell's first appearance in Toledo and, though his fame had gone before him, people were hardly prepared for the superb playing and delightful art that the pianist gave them. He reaches heights of virtuosity with such apparent ease and has withal such taste and expression that he is a most satisfactory pianist to hear. But it is not alone as a player that one admires Mr. Powell. As a composer he seems destined to put an individual stamp on the American school of music and to be a great factor in advancing it to its rightful place.

His program was an all-American one, opening with his own Variations and Fugue on a theme by F. C. Hahr, a most impressive work. Other compositions of his own were his sketch of American fun, "At the Fair," and two numbers from his Suite, "In the South."

J. H. H.

Madison, Wis., Applauds Ornstein

MADISON, WIS., Jan. 17.—The University of Wisconsin School of Music gave the last of its Artists' Series Tuesday evening at Music Hall, when Leo Ornstein was the artist appearing. The large audience called the artist forth again and again. Mr. Ornstein gave a magnificent interpretation of the Beethoven "Appassionata" and created great enthusiasm by his playing of Liszt's B Major Etude and the Twelfth Rhapsodie. To many of the audience the most delightful numbers were the two Chorales by Bach-Busoni. Mr. Ornstein was at his best in Scott, Debussy and his own compositions. He played his Prelude in C Minor and "Impressions of Chinatown." C. N. D.

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ST. PAUL GREETSTWO NOTED SINGERS

Mme. Galli-Curci in Recital — Graveure Appears with Oberhoffer Forces

ST. PAUL, MINN., Jan. 17.—Emil Oberhoffer and Louis Graveure conspired to make the fifth symphony concert in the Minneapolis Orchestra's series one long to be remembered. A program built on unusual lines placed the Symphony, Franck's in D Minor, at the close of a program of five numbers. These included Mr. Graveure's two appearances, with numberless recalls. Thomas' Overture to the opera "Mignon" was well received. Victor Herbert's Suite, "Romantic" was played with snappy effect in the use of plenty of color and increasing effectiveness throughout its four movements. Mr. Graveure with impeccable vocal art and dramatic sense gave Massenet's "Vision Fugitive," Verdi's "Il balen del suo sorriso" from "Il Trovatore," "Sylvia" and a wonderfully poignant but beautiful song "Hold My Cold Hand in Yours."

Amelita Galli-Curci's recital was the occasion of the gathering of the clan from all quarters for what was, to many, the great event of the season. The Auditorium was completely occupied, with the usual overflow on the stage, 250 or more. The temper of the audience was noted in the ecstatic reception which welcomed the delightful singer, in the prolonged applause which followed her every offering. The consideration of the management in providing a program different entirely from that sung in Minneapolis was appreciated by numbers who heard both concerts. The Bellini "Ah! non credea" from "Sonnambula"; the "Bell Song" from "Lakmé," and the "Puritani" selection, "Qui la voce," were sung in a way beyond comparison by an artist giving of her superlatively great gift in coloratura. Two Minnesota composers were represented in the song groups—Eugene C. Murdock of St. Paul and Homer Samuels of Minneapolis, the artist's accompanist. "My True Love Lies Asleep" of the former and "The Little White Boat" of the latter were used in association with Aubert's "La Lettre," Fourdrain's "Papillon," Burleigh's "The Song of the Brook," and Delibes' "Bolero."

The cantata, "Brunhilde," by E. Bruce Knowlton of St. Paul, was presented Tuesday evening in Central Park Methodist church by the Eurydice Club of forty

voices, Mr. Knowlton conducting. The solo parts were taken by Clara Williams, soprano; Mildred Langtry, contralto; Walter White, bass; Walter Mallory, tenor. Another number was Hadley's "Fairy Thorn." Nevin's "Pastorale," "Doris," and Andrews' "The Call" provided the remainder of the program. Mrs. Alvina Knowlton and Carl A. Jensen were the accompanists. Marcia Munn played the violin obbligato in the Nevin number.

The Schubert Club presented Mrs. Edward Rollin Sanford in a group of "Adaptions Musicales" with Mrs. Katherine Hoffmann at the piano, at its matinee performance Wednesday. Lines by Theuriet, Bouilhet and Hugo were delivered in excellent French to the musical settings of Francois Thomé. Turgeneff's poem, "How Beautiful Were Once the Roses" was set to Arensky's music. Mrs. Sanford's expressive voice, her fine dramatic sense and Mrs. Hoffmann's delightful art made this group not only a feature of a program but something to stand out in a season's agreeable experiences. Henry J. Williams, harpist, appeared in two groups of well chosen numbers and gave generous measure of pleasure, as did, also, Gertrude Cleophas, pianist, in some infrequently heard Chopin Etudes, Debussy's "Reflets dans l'eau" and Grieg's "From the Carnival," Op. 19. F. L. C. B.

Despite Influenza Attack, Dambois Gives Successful Buffalo Recital

Maurice Dambois had an attack of influenza some weeks after his return from Cincinnati. His wife, who accompanied him on the trip, was seriously ill at the same time. As Dambois had to play in Buffalo on the 14th, he left strict orders with the doctor that he must be up and about by the 12th. His subsequent success in Buffalo reassured Dambois, as he had not been able to practise for three weeks. He returned to New York only to rehearse his composition, "Odelette," with Mme. Stanley before leaving for Toronto, where both Mme. Stanley and he appeared in joint recital under the auspices of the Women's Club. For this composition Mr. Dambois has arranged a cello obbligato, which he played with Mme. Stanley. He has also written to it a violin obbligato which is strikingly effective.

Joseph Breil to Write Incidental Music for New Play

Joseph Carl Breil, composer of the one-act opera, "The Legend," soon to be produced at the Metropolitan, has been asked by Joe Weber to write the incidental music to a new play. Mr. Breil wrote the successful incidental music to the former Weber production, "The Climax," which is now being produced again in New York.

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Christiaan Kriens, New York Musician

Christiaan Kriens, the New York violin teacher, is at present successfully experimenting with the Kriens Symphony Club, an American orchestral school, which is accomplishing admirable work in training American orchestral players and presenting young violinists to the public. The organization also rehearses and performs the manuscript works of American composers.

That Mr. Kriens has delved deeply into the study of music from many angles is revealed by his work as pianist, violinist, conductor, composer and instructor. Coming from a musical family, his father now occupies the post of conductor of a prominent symphony orchestra in The Hague, and his brother was a gifted composer-pianist in Paris before his death in the battle of the Somme.

Originally coming here as a concert pianist and conductor of the New Orleans French Grand Opera Company, Mr. Kriens has since been identified as first violinist of the Philadelphia Orchestra, the New York Symphony Orchestra, the New York Philharmonic and the Metropolitan Opera House orchestras. Many prominent artists and conductors have accepted the dedication of Mr. Kriens's works and performed them. In addition to many glowing tributes, Mr. Kriens is the recipient of scores of valuable personal testimonials. M. B. S.

All-American Programs Presented at Clubs of Lima, Ohio

LIMA, OHIO, Jan. 18.—The program of Etude Tuesday morning with Anna Cantwell, and that of the Women's Music Club on Thursday brought out a diversified list of American compositions. "The Negro in Music" was the subject of Etude's study hour as well as of its later program. Mrs. Harry Macdonald, the club president, gave a carefully prepared paper on the folk songs of the race, and Nell Kriete played "In the Bottom" from a suite for piano by R. N. Dett. Mrs. R. O. Woods sang Burleigh's "Just You and Jean;" Mrs. Millie Sonntag Urfer, with the assistance of Mrs. Fred Gooding and Mrs. Woods, gave three Burleigh spirituals, "Lord, de

Trubble I've Seen," "Bye and Bye" and "Deep River." In the performance of the Women's Music Club this program was amplified by a double trio, the additional singers being Violet Lewis, Aileen Kahle Mowen and Mrs. Minnie Sonntag. Under a new ruling Etude is to welcome to their morning meetings talented young girls, to encourage them in professional work. The matinee recital of the Women's Music Club, given before an admiring audience, included only American numbers. Mrs. Waldo Berryman with Mrs. Harry Macdonald gave the third movement of the Macdowell "Indian Suite." Of the piano numbers, Leona Feltz played "The Night Song" and "The Wolf Song" by Cadman, and Mrs. Macdonald the exacting "Let Us Cheer the Weary Traveler" of Coleridge Taylor. A trio of negro melodies by Coleridge Taylor, "They Will Not Lend Me a Child" and "Sometimes I Feel Like a Motherless Child" were given by Anna Bradley, Mrs. Bernardine Taubken Dimond and Mrs. Macdonald, violin, cello and piano respectively. Mrs. Fred Gooding gave Coleridge Taylor's "Life and Death," and Helen Basinger read the "Little Brown Baby" and "In the Morning" of Paul Laurence Dunbar.

H. E. H.

MCCORMACK AT HIS BEST IN MILWAUKEE RECITAL

Despite Report of Illness, Tenor Shows
Fine Fettle—Rice Series Pre-
sents Able Artists

MILWAUKEE, WIS., Jan. 20.—For the first time John McCormack failed to attract a full house in Milwaukee, even in the concert division of the Auditorium, which seats almost 5000 persons, due no doubt to the report circulated here of his illness, which discouraged some of those who might have attended. On the contrary, Mr. McCormack was in his usual fine vocal fettle and sang all the old favorites. The audience became wildly enthusiastic over Kreisler's "The Old Refrain," "Mother Machree" and finally Fay Foster's "The Americans Come!" which also received vociferous applause. There were songs by Franck, Tchaikovsky and Bantock, all given with the simplicity, directness and vocal beauty which is always characteristic of McCormack, well illustrated in the aria from "Alceste." As usual, Mr. McCormack granted encores abundant, as long as the audience demanded. Even men go to hear him in great numbers in Milwaukee, a tribute which is said to be paid to no other singer who has visited Milwaukee recently. Donald MacBeath, violinist, is able to stand on his own artistic laurels, the audience demanding more numbers from this young artist, whose tone is rich and appealing and whose musicianship is growing to be of a high order.

No concerts presented here this year have given more satisfaction than the Margaret Rice series. Despite the uncertainties of the influenza, Miss Rice has been able to stage three of her concerts in rapid succession. The series is given for the benefit of the National League for Women's Service and the clientele is among the best in the city.

Mme. Gabrielle Gills, the most recent artist to appear in this series, made a profound impression, her appearance, fine poetic interpretation and beautiful legato being such as to be long remembered by the most discriminating concert-goers. Debussy, Quilter and other

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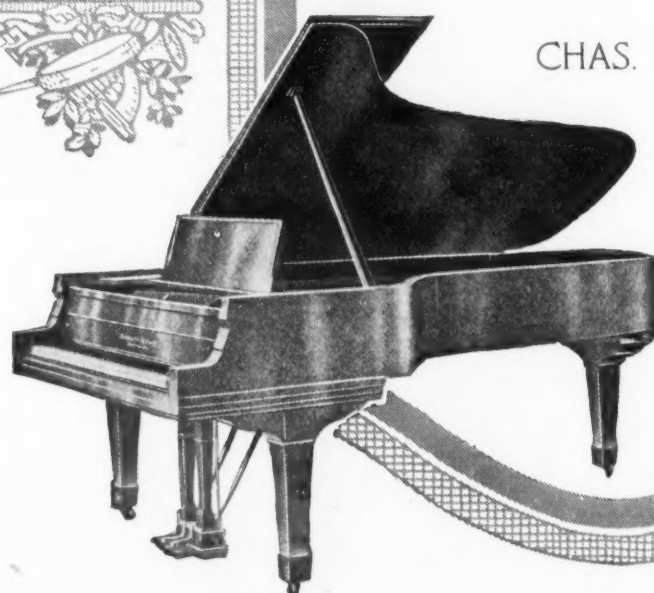
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compositions were presented with rare taste and color and at the end came a stirring rendition of the "Marseillaise."

Mme. Olga Samaroff has grown in musical stature since her last appearance in Milwaukee, the enthusiasm accorded her being proof of her artistic powers. The strength and breadth of her playing were fairly masculine in their sonorous effects. Again she impressed by her exceeding clarity of touch, and fine interpretative capacity in Debussy, the Schumann G Minor Concerto, works of Grieg and a Liszt Rhapsody. Alma Peterson of the Chicago Grand Opera Company gave one group of songs in this program with effective interpretation.

Arthur Alexander, tenor, a third artist in the Rice series, was fully equal to supplying his own accompaniments. Mr. Alexander achieves a fine degree of responsiveness between voice and accompaniment, though at times he may give slight predominance to the piano. Debussy, Duparc and Franck accompaniments, with their modern complexities, have no terrors for Mr. Alexander, each being delivered with a technical freedom and assurance which bespeaks the artist.

Miss Rice also presented Cantor Josef Rosenblatt to Milwaukeeans with signal success, making four concerts to her credit this season. C. O. S.

MIAMI HAS MANY CONCERTS

Return Series Being Given by Pryor's Band—Mrs. Effa Ellis Perfield Lectures

MIAMI, FLA., Jan. 9.—Pryor's Band gave the first open-air concert of the season in Royal Palm Park on Sunday, Jan. 5. The Chamber of Commerce raised \$13,500 by popular subscription to bring the band back for this its second season in a ten weeks' engagement. Concerts are given every afternoon and evening and instead of the set programs of last year, this season's programs are made up mostly of request numbers. Florence Cavanaugh is again the soprano soloist.

Smith's Scotch Highlanders, popularly known as the "Kilties," recently gave

two concerts in Miami under the management of the Woman's Club. After a concert in Fort Lauderdale, they went on to Palm Beach, where they have an engagement to play throughout the season.

Mrs. Effa Ellis Perfield gave two lectures in Miami this week on "Music in the Home." She spoke first at the Conservatory of Music and Art and on Thursday, Jan. 9, before the Woman's Club. Mrs. Perfield has been in Gainesville attending the meeting of the Florida Federation of Music Clubs.

A. M. T.

New Choral Arrangement of Patriotic Song

LOS ANGELES, CAL., Jan. 16.—A choral arrangement of the new patriotic song, "America, My Country," for male voices, is being written by Henry Schoenefeld, American composer, for the Shrine, Al Malai Kah, in this city. The work has been presented for distribution to the Red Wing Daily Republican of Red Wing, Minn., which held the copyright and gave the permission to use the anthem in this form.

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OSCAR SAENGER

NEW MUSIC VOCAL AND INSTRUMENTAL

ARRANGEMENTS FOR WOMEN'S VOICES
BY DEEMS TAYLOR. "Non V'ascondete" (Bononcini), "Cangia, Cangia" (Fasolo), "Intorno all' Idol mio" (Cesti), "Posate, dormite" (Bassani), "Are They Tears, Beloved?" "Christmas Snow," "Rosebud," "A Dream" (Grieg), "Rantlin', Rovin' Robin," "Ae Fond Kiss," "Whistle, My Lad," "Hame, Hame, Hame" (Scotch Airs), "Bols Epals" (Lully), "Les Berceaux" (Fauré). (New York: J. Fischer & Bro.)

The above list of compositions constitutes the larger portion of the "choral song recital" of the Schumann Club of New York, given on the evening of Jan. 20 under its conductor, Percy Rector Stephens. It is the second series, as it were, of compositions for solo voice which Mr. Stephens has selected and ordered in the form of a program; and it is the second time that it has been Deems Taylor who has arranged all these different compositions for chorus of women's voices, some for three, others for four-part. Last year the list that he arranged was splendid; we waxed enthusiastic about it in this department, and also in reviewing the concert when the compositions were sung. About the above pieces we can do no more than reiterate what we said last year, namely, that Mr. Taylor is one of the most gifted workers in this field, that he has marked personality in his method of arranging, and that he is, in a measure, creating a new literature for choruses of women's voices in what he is doing with Mr. Stephens. At last women's choral societies may stop singing the eternal boat-songs and slumber-songs. Allah be praised! (also Messrs. Taylor and Stephens).

We have, however, special laurels for Mr. Taylor for the four Scotch songs. Not only are they all choice examples of the folk-music of the land of the heather, but the manner in which Mr. Taylor has set them makes them distinguished. Let it be clearly understood that he has not only arranged them for choral use, but he has harmonized them, and done that remarkably. Best of all the songs is "Ae Fond Kiss," one of the most beautiful of folk-songs, and Mr. Taylor has certainly enhanced its charm. The voice-writing in the A Flat Major portion, the four-part chorus humming the background with a solo soprano voice on the theme is stunning. And the free movement of the voice parts against the alto solo is also felicitous. Mr. Taylor knows what it is to conceive euphonious counterpoint; in fact, it seems to roll from his pen.

Mr. Taylor deserves credit again for his very singable translations to all the foreign texts of the songs, namely the texts of the Italian classic pieces by Bononcini, Cesti, Bassani, etc., the Grieg, Lully and Fauré. By the way, his arrangement of the Fauré "Les Berceaux" is so admirable that we feel sure that were he to send a copy of it to the composer in Paris, he would receive high praise from the French master for it.

"A LA CHINOISE," Serenade, Scherzino. By Leo Ornstein. "Moment Musical." By Franz Schubert, Op. 51, No. 1. Concert Version by Leo Ornstein. "Russian Festival." By Leo Ornstein. Transcribed by Arthur Hartmann. "Midsummer Lullaby." By Edward MacDowell. Transcribed by Arthur Hartmann. (New York: Breitkopf & Hartel, Inc.)

At last that rollicking piece, "A la Chinoise," which Mr. Ornstein has been playing for us for several seasons, is in print! What a piece it is! Full of fun, full of frank noise, full of everything that Mr. Ornstein imagines when

he thinks of a gathering of Celestials. His orchestral version of this composition he calls "Impressions of a Chinese Town," due probably to the fact that orchestrally one can be more pictorial than one can on the piano; consequently a more pictorial title. The piece is amazingly difficult and can be played only by persons who have that technique which modern music demands. But when you get at the meat of this joyous composition you will enjoy it very much. It is one of the best of all Mr. Ornstein's later pieces, "later" in the sense of in his later style, not in the sense of recent, for it was written several years ago. It is dedicated to Rudolph Ganz.

The Scherzino, dedicated to Ossip Gabrilowitsch, is in the early style, a charming piece, recalling the Brahms B Minor Capriccio, perhaps because it is also in B Minor and 2/4 time. In any case, it is a very attractive composition, one that many pianists will play and enjoy. Of course, they are not the people who will enjoy and understand "A la Chinoise." That goes almost without saying! Of the same type and style is the Serenade, a sort of Tchaikovsky-Rachmaninoff-Arensky-Rubinstein affair, finely melodious with a *Piu mosso* section in F Sharp Major that is almost "catchy." Many will think that this is the way that Leo Ornstein ought always to write; they forget that that is how he wrote at Op. 5, the Serenade and Scherzino bearing the opus numbers respectively, Op. 5, Nos. 1 and 2. They also forget that had Leo Ornstein written nothing but these pieces, or pieces in their style, he would not be widely known to-day as a composer. For pieces of this type are written by many composers every year and attain neither great distinction, nor notoriety. We prefer the later Ornstein, knowing full well that for doing so our intelligence has often been questioned and our soul damned. Our reason for doing so? Simply because the later Ornstein, cacophonous as it may sound to some, is a free and individual expression, the early Ornstein is purely imitative, lovely in melody, graceful in lilt, but a blend of Russian composers in every measure. If you doubt it, look at his early pieces, "Souvenir Melancolique" and his "Romance Trise," in the set pieces of Op. 10!

Schubert's F Minor Moment Musical, danced by Pavlowa, by Isadora and the Isadorables, transcribed by both Kreisler and Auer, performed by Kreisler and by the Auer pupils, is at last rearranged for the piano. Of course, violin transcriptions of it and cello transcriptions exist in quantity! What could be better than to rewrite Schubert? Mr. Ornstein has done the concert version of this familiar piece excellently; in other words, he has written down Schubert's Moment Musical, Op. 51, No. 1, the way he (Ornstein) plays it, or the way he would have written it had the thematic material been his. Fear not! He has not done much to it and has committed no greatly irreverent act. He has inserted here and there a harmony *à la Ornstein*, a note-cluster, but unobtrusively, and touched it up as any modern would a romantic bit. All very nice, and we hope people will not be childish and think that he had no right to do it. Why not? Is not Leo Ornstein a free spirit? Not only free, but one of the freest, we reply.

The "Russian Festival," one of the three Ornstein choral compositions recently reviewed by the present writer, is effective as a violin piece, and so is the entrancing MacDowell "Midsummer Lullaby," one of the purest of all his songs. Mr. Hartmann's art as a transcriber is a distinguished one, as we have frequently had occasion to remark in

these columns. Both transcriptions are difficult, calling for players of real ability.

SUITE ORIENTALE. Grande Marche Triomphale. By Irénée Bergé. "Hymn to the Sun" (Rimsky-Korsakoff), "Tambourin" (Gossec), "Spanish Dance-Tango" (Albeniz), "Valse Sentimentale" (Schubert). Transcribed by Sam Franko. (New York: Ross Junghickel.)

Once upon a time a person named Luigini wrote a suite for orchestra called "Ballet Egyptien," which has become very popular in many parts of the world. It is undistinguished music, music that can best be played in summer-night concerts, by hotel orchestras, etc. The suite is pretty threadbare now; probably Mr. Bergé knows it. That must have been his reason for writing this "Suite Orientale." We know Mr. Bergé's creative ability from several cantatas published back ten years or so ago. That creative pulse we do not find in this artificial suite written *à la Luigini*. Of course, Mr. Bergé displays considerable melodic facility here, but his melodies and harmonies are conventional and in his treatment of his material he does not exhibit the skill which we know he has at his command. This we assume has been done through his desire to make the

suite "possible" for all occasions. The edition appearing here is for piano solo. Of the "Grande Marche Triomphale"—which we are glad to see was not written to order for some defense league or other—we can only gasp one word: "Mendelssohn!" Think of the marches from his "Midsummer Night's Dream," that march to which some persons think it now wrong to be married on account of our having had to go to war to show autocracy its place, and his "Priest March" from "Athalia." Then play Mr. Bergé's march and you will understand what we mean. One special instance is the group of four measures, the last four on the fourth line of the first page of the march. We have often spoken of "musical reminiscences"; this case renders us at a loss for words to describe it.

All the Franko transcriptions for violin with piano accompaniments are in this skilled musician's best manner. Of great interest is the "Hymn to the Sun" from Rimsky's "Golden Cock," while the Schubert Valse is a gem. The Gossec "Tambourin"—which we used to know in a wretched transcription by Burmester—is delightfully done here; the transcription is dedicated to Heifetz. These are all four artistic transcriptions that our best violinists ought to seize eagerly.

A. W. K.

LUCY GATES AND BARRERE TRIO IN TACOMA CONCERT

Present Brilliant Program of Chamber Music—Clubs Provide Other Music of Week

TACOMA, WASH., Jan. 9.—The Trio de Lutèce and Lucy Gates, soprano, in joint concert at the Tacoma Theater on Jan. 8, gave the first attraction of the Bernice E. Newell "Victory Artist Course." A brilliant audience greeted the artists, and throughout the splendid program manifested its enthusiasm in continuous applause. The concert offered one of the most delightful treats accorded the Far Northwest, where the demand for chamber music is increasing yearly. The trio, George Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello, besides many beautiful encores, presented groups by Rameau, Debussy and Hahn, each series accentuating the virtuosity and individuality of the ensemble.

Lucy Gates, in her program numbers, and many graciously given encores, displayed a pure, sympathetic voice and a charming presence. One of the delights of the evening was her aria from the "Barber of Seville," given with the Trio.

Other musical affairs of the week included the fortnightly concert of the Ladies' Musical Club on Jan. 7, at the Hotel Tacoma. G. A. Ellston, cellist, and Chaplain A. J. Haupt, tenor, of Camp Lewis, assisted in the program. Mr. Ellstrom, late of the San Francisco Orchestra, presented two groups and responded to insistent encores with "Le Cygne," by Saint-Saëns. He was ably accompanied by Karl Wright of Camp Lewis, a former concert pianist. Among Chaplain Haupt's finest numbers was Handel's "Where'er You Walk," in which he easily demonstrated his ability as an artist. Katharine Robinson assisted Chaplain Haupt as accompanist. Mrs. Oscar Thompson, who has been absent from the club for a year, was heard in a group of charming Russian and French songs.

The January soirée of the Fine Arts Studio Club, held at the residence of the president, Mrs. Frank Allyn, was largely attended by society and army people. M. Rubado of Camp Lewis, a former member of the Metropolitan Grand Opera Company, was presented in a group of classic selections that displayed to fair advantage his dramatic tenor voice.

Leonard Hagen was heard in violin numbers, and Enid V. Ingersoll, Tacoma pianist, gave with charm a group of MacDowell compositions. At the opening salon of the French club on Jan. 8, three noted composers of the French school, Gounod, Massenet and Chaminade, were studied and selections given from their works. Interesting sketches were read by club members, and musical numbers were presented by Katharine N. Rice, soprano; Agnes Lyon, violinist, and Rose Schwinn, pianist. In honor of members of the Tacoma lodge of the Scandinavian Fraternity of

America who are in the military service, the society celebrated the dedication of a large service flag on Jan. 3, with a patriotic program and music festival at Valhalla Temple. The splendid program was given by the Thule Male Chorus of Tacoma, assisted by prominent soloists.

A. W. R.

READING HAS NEW SERIES

Concerts Given by Penn Wheelmen Present Barbara Maurel and Oscar Seagle

READING, PA., Jan. 22.—The Penn Wheelmen, one of the leading social organizations of this city, began last Friday a series of high-class musicales in the Rajah Theater. Until now the well-known Haage series had been considered sufficient for our musical needs, but the enormous advance sale of season tickets for the Penn Wheelmen efforts proves that the venture was heartily welcomed.

At this first concert Barbara Maurel, operatic mezzo-soprano, made her first appearance in Reading and found a warm place in the hearts of our music-lovers. She sang the well-known "Habañera" from "Carmen" and also a group of English and French classics.

Oscar Seagle repeated his former success here and his singing of the Prologue to "Pagliacci" and a group of Negro Spirituals complete captivated the audience.

Our Liberty Chorus is still giving largely attended concerts in one of the local theaters and prominent soloists are heard on each occasion.

W. H.

Clarence Whitehill sang at Chambersburg, Pa., in recital on Jan. 15, and was booked for the Symphony Series at Lynn, Mass., in joint recital with Mabel Garrison, on Jan. 19. On Jan. 24 he was again the soloist with Koscak Yamada, the Japanese composer and conductor, at an orchestral concert given at Carnegie Hall.

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MISSOURI FEDERATION OF CLUBS HAS FIRST MEETING IN KANSAS CITY

Many Delegates Present and for Three Days' Session—Geraldine Shepard Is Winner of Prize for Young Professional Musicians—Sedalia Will Be Next Meeting Place of State Organization

KANSAS CITY, Mo., Jan. 16.—The first assembly of the Missouri Federation of Music Clubs was held Jan. 8, 9 and 10 in Kansas City, at the Baltimore Hotel. It was a live meeting and was attended by a goodly number of delegates from over the State.

The Kansas City Music Club was hostess to the Federation, and under its auspices the visitors were well entertained. Mrs. A. F. Duysing is the president of the Club, and the programs were in charge of Mrs. Raymond Havens.

The Federation has a strong official body. Mrs. Joseph H. Rhodes of St. Louis is president; Mrs. Cora Lyman, first vice-president; Mrs. Jessie L. Gaynor, second vice-president; Mrs. Joseph W. Folk, third vice-president. Mrs. W. D. Steele of Sedalia was present, and in her capacity of Chairman of Music of the General Federation of Women's Clubs; Director of Educational Department of National Federation of Music Clubs; member of the Advisory Board of the Musical Alliance, and State Chairman of Music of Missouri. Mrs. Steele was an efficient worker in launching the Missouri Federation of Music Clubs. In one of her speeches she referred to the far-reaching work of the Musical Alliance. The most interesting event of the meeting perhaps was the contest for young professional musicians. First place was won by Geraldine Shepard, pianist, a pupil of Genevieve Lichtenwalter. Miss Shepard is now entitled to appear on the district contest, which will be held in the spring.

The next meeting of the State Federation will be held in Sedalia in the autumn.

The address of welcome was made by Mrs. Duysing, and the response by Mrs. Joseph H. Rhodes. An address was also made on the opening program by Carl Busch. A program was given before the



No. 1, Mrs. W. D. Steele of Sedalia, Member of the Advisory Board of Musical Alliance, Chairman of Music of the General Federation of Women's Clubs. No. 2, Mrs. Cora Lyman of Kansas City, First Vice President of the Missouri Federation of Music Clubs; No. 3, Elmadora Eaton, Who Had Charge of the Young Professional Musicians' Contest; No. 4, Mrs. A. F. Duysing, President of the Kansas City Music Club; No. 5, Mrs. Raymond Havens, Chairman of the Program Committee for Kansas City

Federation members by Kansas City Athenæum, under the leadership of Mrs. T. L. Bowles, and in the afternoon the delegates heard an "Hour with the Composer," by Jessie L. Gaynor, and "Service Songs for Little Children" by Rose Gaynor Faeth.

Those appearing on the programs given during the three days' session included Wort Morse, Louise Parker, Mrs. W. D. Steele, who spoke on "Aims of the Federation"; Agnes Perry Williams, Mabel DeWitt, Helen Lee Bidwell, Mrs.

W. W. Greenland, Emilie Goetz, Mrs. E. F. Yancey, Louise Miller, Mrs. Mary Kinneman Sauer, Mrs. Frederick C. Shaw, Gladys Cranston, Dorothy Sublette, Mrs. Leslie E. Baird, Elma Eaton, Mrs. Raymond Waldon, Pearl Weidman, Mrs. Bert L. Kimbrell, Amy Winning, Mrs. John S. Worey, Gertrude Graham Walker, Louise Kinley, Mrs. Charles Eye, Dorothy Hatch, Esther Fife, Mrs. J. A. Comstock, Sol Alberti, Ella Van Huff and Mrs. George Cowden.

S. E. B.

MANY SAVANNAH CONCERTS

Betsy Lane Shepherd Among Singers Heard During Past Week

SAVANNAH, GA., Jan. 16.—Two delightful recitals were given at Lawton Memorial by Betsy Lane Shepherd, soprano, assisted by Sara Gurowitsch, cellist, and Helene Whitaker, pianist. Both programs were charming and all three artists were enthusiastically received.

At the first musicale of the year, given by the music department of the Huntingdon Club last week, the subject was "Folk Music." An interesting paper was read by Mrs. Harry Richmond, illustrated by folk-songs, played by Christine Winter, violinist, and sung by Mrs. Frederick. Phoebe Elliott spoke on "Current Events in the Musical World" and Miss Bernstein gave four delightful piano numbers.

On Wednesday, Jan. 15, the performance given at the Auditorium for the benefit of the War Camp Community

Service was varied and entertaining. Among the interesting musical numbers were the solos by Mrs. Sydney McCandless, Private Charles Stratton, violin numbers by Mildred Jerger and a duet by Mrs. Andrew Aprea, soprano, and Francis Wheeler, baritone.

E. C.

James Healy Gaining Popularity as Recitalist

Growing more and more popular with every public appearance are the voice and art of James J. Healy, the young Irish tenor of St. Thomas's choir. On Monday evening, Jan. 13, Mr. Healy appeared at the monthly meeting of the Men's Club of the Broadway Presbyterian Church, the musical affairs of which organization have attracted considerable attention and at which have appeared at different times the leading singers of the city. F. L. Seelye, organist at the Church of the Holy Communion, played his accompaniments in artistic style. Mr. Healy has been engaged to sing at the annual meeting of

the University Forum next month and will also sing at the annual meeting of the Rotary Club in Hartford, Conn., in February.

TAMAKI MIURA'S NEW ROLE

Japanese Prima Donna May Sing in New Messenger Opera

CHICAGO, Jan. 18.—This afternoon's performance of Puccini's "Madama Butterfly" concluded the Chicago engagement of the famous Japanese soprano, Tamaki Miura, with the Chicago Opera Association, it being the fourth performance of the title rôle that she has given here this season. Her success in the opera has been so marked that her appearances were raised from the originally announced two to double the number in Chicago, with the further addition of two more during the New York engagement of the company and two during the time the organization will visit Philadelphia.

General Director Cleofonte Campanini has had several conferences with Mme. Miura regarding her appearances with the company next season, as a result of which it seems likely that several works will be added to the repertoire for her benefit. He has expressed a desire to include her as *Madama Butterfly* in the preliminary three weeks' autumn tour of the company, and in addition the promise is held out that she will appear in André Messager's "Madama Chrysanthème," for which the French composer will come to Chicago as conductor, and also in Mascagni's "Iris" and "L'Oracolo."

JERSEY CITY CONCERTS

John Barnes Wells Heard in Solos—Chadwick "Noël" Given

JERSEY CITY, N. J., Jan. 14.—John Barnes Wells, tenor soloist and oratorio singer, is singing special numbers for three Sunday evenings in January at the Bergen Reformed Church in Jersey City. His first appearance was Sunday, Jan. 12.

Under the direction of Archibald Sessions, organist and choir director, the St. Cecilia choir of St. John's Episcopal Church in Jersey City gave a pleasing recital of Chadwick's "Noël" on Sunday evening, Jan. 12. The solos were sung by Violet Dalziel, soprano; Mrs. Francis Leech, contralto; Frederick Shandell, tenor, and W. E. Roberts, baritone, with Mr. Sessions at the organ. A. D. F.

John Proctor Mills, baritone, of Montgomery, Ala., has chosen Frederick W. Vanderpool's songs, "I Did Not Know" and "Song of the Adventurer Bold," for use in his concerts and in his teaching.

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STOKOWSKI AGAIN WINS PLAUDITS HERE

Philadelphia Orchestra, Conductor,
Leopold Stokowski. Concert,
Carnegie Hall, Afternoon, Jan.
21. Soloist, Efrem Zimbalist,
Violinist. The Program:

*Symphony No. 8, in F Major,
Beethoven; Concerto for Violin
and Orchestra, in A Major,
Mozart; Three Nocturnes,
"Clouds," "Festivals," "Sirens,"
Debussy.*

The Philadelphia Orchestra paid the settlers of this happy isle its third call of the season last week. Those who foregathered in Carnegie Hall for the ceremonial were not invited to turn their attention to grave or unaccustomed matters. Beethoven and Mozart discovered themselves in a blithesome mood and if Debussy's trilogy of "Nocturnes" is not wholly blithe (in spite of the mystic intimations of the festal second one), one no longer contemplates it with the awe it once inspired or ascribes to it cosmic secrets such as, a few years back, all music of its kind seemed to harbor. But the large audience ecstaticized over the Philadelphians and over the pale, golden-haired Mr. Stokowski, who scorns a score except in concertos, where the usages of custom are adamant on the subject. They had much reason for the manifestation of joy, for the orchestra played well and the conductor's readings were finished to a degree—too finished it sometimes appeared. When you refine an interpretation to satin smoothness the informing spirit of the composition has a way of departing elsewhere. Not that Mr. Stokowski's performances wanted vitality. But with all this careful ironing of creases, these meticulous extremes of dynamic contrast and precise groomings of orchestral surfaces the sense of antecedent emotion became singularly elusive. It was beautiful but not infallibly eloquent or exegetical.

The symphony enjoyed a very pretty publication and one superficially correct. Mr. Stokowski steered a safe and proper course in the matter of tempi and where there is call for shadings and contrasts he gave them. It was charming. But somehow the whimsy and humorous conceit did not ring true. The De-

bussy numbers were enchanting. Manifestly the conductor had prepared them with the utmost solicitude. One sensed the preparation throughout. Indeed, one rarely lost sight of it in such a way as to abandon oneself completely to the fascinations of these magical pieces. Yet the "Fêtes" has had few finer presentations here and the "Sirens" (in which the women from the Schola Cantorum supplied the background of wordless vocal tone) enraptured the willing ear.

Mr. Zimbalist is conspicuously at home in such music as the Mozart Concerto by right both of style and temperament. He was in his best form and played deliciously, particularly in the Minuet. Mr. Stokowski's accompaniment had the qualities of ideal sympathy and perfect proportion. H. F. P.

Pianist Heard in Terre Haute Series

TERRE HAUTE, IND., Jan. 14.—The third concert in the artist series, conducted under the auspices of the Conservatory of Music, St.-Mary-of-the-

Woods, was given on Jan. 11 by Pasquale Tallarico, pianist. In a taxing program the soloist displayed ample technical equipment, intellectual grasp and a mature musicianship. Since last heard here, two years ago, this young pianist's art has grown and broadened in every way. The program, an unconventional one, contained many numbers unfamiliar to the average audience. Mrs. H. H. A. Beach's new Prelude and Fugue was played here for the first time in Indiana, being interpreted with splendid sweep and verve. Possibly the artist was most enjoyed in his interesting and well played group of Novak and Debussy numbers. Mr. Tallarico, recalled many times, responded to several encores. L. E. A.

Klibansky Pupils in Stamford Recital

STAMFORD, CONN., Jan. 18.—Borghild Braastad, young Norwegian soprano, and Ruth Percy, contralto, artist-pupils of Sergei Klibansky, were heard here in recital last evening. Miss Braastad possesses a clear, luscious voice and

knows how to interpret her songs. In addition to two groups in English, Miss Braastad was heard to excellent advantage in several songs in Norwegian. The audience warmly appreciated the artistry of the talented young singer. Miss Percy, too, with beautiful voice and a gracious personality, won the approval of her audience. A "Lullaby" of Hill's and the always welcome "Si Mes Vers" of Hahn were especially lovely and disclosed Miss Percy's artistic use of *mezza-voce*. George Roberts supplied excellent accompaniments for both artists and delighted in a solo group, which included a charming "Oriental Air," by Bowen, and the Schubert-Liszt "Hark, Hark the Lark." In response to insistent demands for encores, the young pianist played an Octave Etude and Cyril Scott's "Danse Nègre." B. M.

Eugene R. Tappen, tenor, of East Orange, N. J., scored recently at a concert at the Broadhurst Theater, New York, in Clay Smith's "Sorter Miss You" and Penn's "The Magic of Your Eyes."

Winnipeg Oratorio Society Gives Memorable Performance of "Messiah"

First Choral Presentation Since War Ended—Richard Czerwonky Greeted in Recital—San Carlo Opera Company Ends Two Weeks' Engagement—Large Audiences and Much Enthusiasm for Opera Season—Arrangements Being Made to Bring Gallo Forces for Three Weeks Season Next Year

WINNIPEG, CANADA, Jan. 16.—The Winnipeg Oratorio Society opened its eleventh season with a notable performance of the "Messiah" on Jan. 9, in St. Stephen's Church. The large, well-balanced choir of our premier choral organization and its able conductor, John J. Moncrieff, were in splendid form and the audience showed its appreciation in no uncertain manner. The fact that this was the first choral performance given in this city since the end of the war, owing to the influenza epidemic, seemed to inspire the chorus with added enthusiasm. Whatever may have been the reason, "The Glory of the Lord," "Worthy Is the Lamb" and the "Hallelujah Chorus" have

seldom, if ever, been sung so well in Winnipeg. John J. Moncrieff had his forces well in hand throughout and deserved all the congratulations extended to him, especially considering that the rehearsals were seriously interrupted while the ban was on. The musical people of Winnipeg owe the Oratorio Society a debt of gratitude for its annual "Messiah" performance.

Mme. Beatrice Overton, the soprano soloist, is one of Winnipeg's most gifted singers, possessing a voice of great beauty. Mrs. W. B. Moore, a recent arrival from Portland, Me., was the contralto principal, and although evidently nervous, displayed good musicianship and

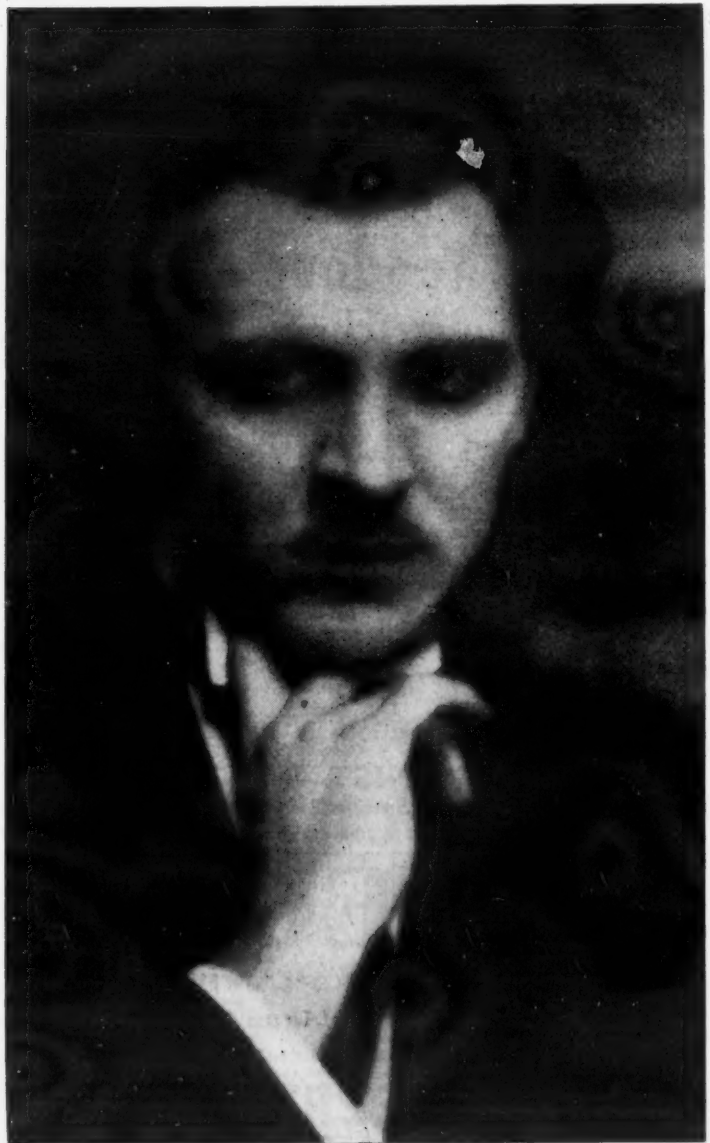
a fine voice. Norman Douglas, tenor, ex-celled himself, the dramatic climax in "Thou Shalt Dash Them" being especially well sung. Harry Phillips came from Minneapolis to sing the bass rôle. Mr. Phillips possesses a magnificent voice, of great range, and he gave a fine interpretation of the solos allotted him. The organ was played by Fred M. Gee, who has had the privilege of officiating as accompanist at every concert given by the Oratorio Society since its inception in 1908.

The Women's Musical Club, whose activities have been delayed owing to the epidemic, commenced its season on Monday, Jan. 6, with a recital by Richard Czerwonky, violinist, assisted at the piano by Fred M. Gee. Mr. Czerwonky was already well known to Winnipeg audiences through his previous appearances as concertmaster of the Minneapolis Symphony Orchestra. The program presented on this occasion was the same as Mr. Czerwonky played at his recent New York and Chicago recitals, and showed the artist to be a master in the art of program making. The D'Ambrosio Concerto was the important feature of the recital. This concerto contains much beautiful music and Mr. Czerwonky played it magnificently. A group of pieces by American composers was most interesting and in every way worthy of a prominent place on the program. The recital concluded with Czerwonky's own "Danse" and "Serenade" and revealed the artist as a composer of merit. A large and representative audience heard the recital and it was the consensus of opinion that Mr. Czerwonky stood in the front rank of artists and that Winnipeg will want to hear him again.

San Carlo Concludes Local Season

The San Carlo Opera Company has just concluded a two weeks' season at the Walker Theater, playing to capacity houses. The San Carlo company is now established as an annual visitor to Winnipeg and there is already talk of a three weeks' engagement for next year. All the former favorites appeared. Elizabeth Amsden sang and acted even better than before. Her *Aida* was especially fine. The new soprano, Queenia Mario, received an ovation after her first appearance in "Traviata." Stella De Mette again won favor by her excellent singing, and the new contralto, Doria Fernando, scored a big success at the final performance as *Amneris*. Needless to say, Salazar, Agostino, Antola and Royer were again welcome, and Winnipeg will be disappointed if they do not all return next season with the company. The new conductor, Merola, accomplished wonders with his small orchestra and deserves the lion's share of credit for the success of the opera festival.

Eva Clare, a Manitoba girl, who has studied abroad for several years, introduced herself to Winnipeg at her recital in the Fort Garry Concert Hall on Jan. 13, before a large audience. Miss Clare proved herself to be an artist of unusual attainments, ranking high among Canada's pianists. The program included Bach, Brahms, Schubert, Chopin, Franck, Kramer, Exposito and Liszt. Miss Clare has decided to reside here and has already enrolled a large class of pupils. F. M. G.



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CORTOT AND DETROIT FORCES THRILL CITY

Pianist Assists at Memorable Concert — Louise Homer Heard with Her Mother

DETROIT, Jan. 23.—One of the most brilliant and thrilling musical events that ever occurred in Arcadia Auditorium was witnessed on Jan. 16, the participants being the Detroit Symphony Orchestra, under the bâton of Ossip Gabrilowitsch and Alfred Cortot, the distinguished French pianist. The program, French in character, opened with the D Minor Symphony of César Franck, magnificently conducted and admirably played. Mr. Gabrilowitsch's presentation of it was essentially dramatic, and held the audience in a tense grip of emotion. It was replete with tremendous climaxes and broad, sweeping rhythms, and the conductor never demonstrated more surely the magnetic hold he has over his men and the unerring certainty with which he makes them carry out his ideas. Mr. Cortot also chose a composition by César Franck, playing the Symphonic Variations in a manner that commanded unbounded admiration and caused the audience to bring him back to the stage six times. The real thrill of the evening, however, came after his dynamic performance of a Saint-Saëns Concerto in C Minor, when, during Mr. Cortot's eighth recall to the platform, Mr. Gabrilowitsch suddenly brought the entire band to its feet and led it through the "Marseillaise," which roused the entire assemblage to a veritable frenzy of enthusiasm and added a fresh impetus to the applause. Mr. Cortot's playing met with unanimous approval, and Detroit music lovers are earnestly hoping for a further opportunity of contemplating the beauty of his tone, his masterly technique and the grandeur of his virtuosity. A colorfully effective version of Dukas' "L'Apprenti Sorcier" closed one of the most delightful programs of the season and evoked unalloyed praise for soloist, conductor and orchestra. This program was repeated on Saturday afternoon.

Detroit has been the scene of several notable debuts this season, but none more auspicious than that of Louise Homer, who made her first professional appearance with her mother and Thelma Given at Arcadia Auditorium on the evening of Jan. 21. Despite the handicap of a severe cold, Miss Homer displayed a flexible soprano voice of pure quality, good range and also considerable ability in handling it. Her only aria, "A tardai troppo" from Donizetti's "Linda," was followed by two songs of her father's, "The Stormy Evening" and "Homeland." The latter, a new composition, met with such unmistakable approval that it was repeated. Several duets with Mme. Homer concluded the contributions of the debutante who has already accomplished much and bids fair to accomplish more. Mme. Homer's superb artistry and rich, vibrating tones were conspicuous in "He Shall Feed His Flock," from the "Messiah"; "When the Roses Bloom" and "Twickenham Ferry," by Marzials, to which she added "Calm as the Night." The most intensely dramatic and inspiring thing that Mme. Homer has done here in some time was "Russia," from the pen of Sidney Homer, in which she realistically depicted the tragedy of the Russian Jew. The applause which followed "Quand a te lieta" from "Faust," and a dashing, rhythmical singing of "Les Filles de Cadix" finally induced Mme. Homer to sing "My Heart at Thy Sweet Voice," with which she seems to be as closely identified as she is with "Whispering Hope," which closed the program. Thelma Given made her initial bow in Detroit on that occasion, choosing as her medium the Vitali "Chaconne," of which she gave a good performance. She possesses a pleasing tone, excellent technique and a sound musical training, all of which augur well for her future. She was most cordially received and was recalled for encores following the Elman arrangement of a "Tango" by Albeniz, two Norwegian dances by Halvorsen and a Russian Romance. Mrs. Evadna Lapham accompanied all of the artists.

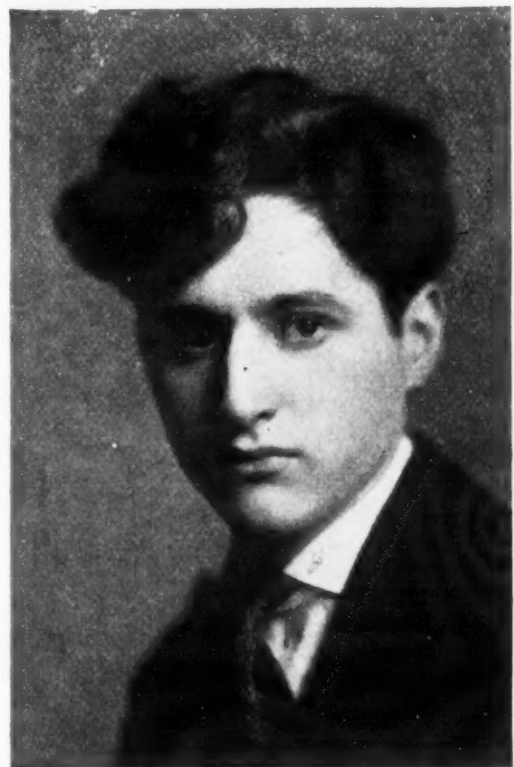
The Chamber Music Society is continuing its commendable work of bringing the best music to the people. The society is presenting Thomas Whitney Surette in a series of talks, open to the public, and has engaged his services in outlining a plan for the promotion of community music, not only community singing, but also comprising the chamber

music and orchestral fields. For thirty consecutive Saturday mornings Miss Dyar, the president, has secured the services of Ada May, a graduate of the Concord school, to demonstrate the Surette system of teaching songs to children, the latter being selected by the recreation commission from the public and parochial schools. The Chamber Music Society is the first to introduce community concerts, whose participants receive remuneration, the society paying all of the performers from a fund set aside for that purpose. Programs are given regularly at the Art Museum, in the public schools, both evening and day sessions and at the community centers.

On Jan. 20 the Chamber Music Society held a meeting for members only, at which the following presented the program: Florence de Vallon-Whiteley, violinist; Cecile Ouellette, pianist; Ruth Clynic, harpist, and the Treble Clef Quartet, composed of Grace Davis and Helen Marting, sopranos, and Georgia Warren-Austin and Bessie Brockway-Brown, altos.

M. McD.

MARVIN MAAZEL HEARD IN SECOND RECITAL



© Victor Gouge

Marvin Maazel

Marvin Maazel, Pianist. Recital. Aeolian Hall, Evening, Jan. 24. The Program:

"In the Evening," "Dream Visions," "Why?" and "Soaring," Schumann; Sonata in A Major, Mozart; Ballade in G Minor, Nocturne in D Flat Major, Scherzo in B Flat Major, Impromptu in F Sharp Major and Scherzo in C Sharp Minor, Chopin; Légende, Godowsky; Capriccio in B Minor, Brahms; Berceuse, Liadoff; "Etude d'Hommage," Mana-Zucca; Gavotte, Glazounoff; Valse Caprice, Rubinstein.

A pianist of some reputation, though yet very young, Marvin Maazel was heard on Friday evening, Jan. 24, in his second New York recital of the season. He has appeared with Schumann-Heink and as soloist at the Metropolitan's Sunday evening concerts and already has a certain following. This is not strange, for besides these bright spots in his artistic past, he attracts by the solid musicianship which lies at the heart of his performances. His technical resources are considerable and his interpretations surprisingly mature.

In the Schumann selections which he gave and in most of the Mozart Sonata the player seemed hampered by more or less traditional conceptions, but with the Allegretto (Alla Turca) movement a welcome impetuosity broke through these restrictions of tradition and technique and at last gave his playing the animating touch of personality.

Mr. Maazel's best work was done in the latter half of his program. In the Chopin numbers his technique failed him slightly now and then, notably in the G Minor Ballade, which requires still greater ripeness of understanding than Mr. Maazel evidenced. In the Nocturne,

on the other hand, he immediately found and did not once lose the essential mood, and the two Scherzos were stunning in the brilliance and (to speak in paradoxes) the reasonable capriciousness with which he invested them.

The Liadoff Berceuse in the final group showed the pianist's ability as tone-painter in another genre, that of the delicate, the tender and the quiet. Mana-Zucca's "Etude d'Hommage" was a novelty, an ingenious piece which sounds no depths and for which the composer shared the applause. The Glazounoff Gavotte was again an exercise in whimsicality lightly touched with feeling, and the Rubinstein Valse Caprice brought the recital to a brilliant close. It would be good to hear Mr. Maazel in a program built with special regard to the works of the modern Russians. He would perhaps be more at ease in it than in the classic and early nineteenth century romantic pieces to which he gave so much attention on this occasion.

D. J. T.

GABRILOWITSCH REPLACES LASHANSKA AS SOLOIST

New York Symphony Society, Walter Damrosch, Conductor. Concert, Aeolian Hall, Afternoon, Jan. 25. Soloist, Ossip Gabrilowitsch, Pianist. The Program:

Symphony No. 5, "Lenore," Raff; Concerto for Piano with Orchestra in B Flat Minor, Tchaikovsky; "La Villanelle du Diable," Loeffler.

Owing to the sudden illness of Hulda Lashanska, soprano, who was to have sung with the Damrosch forces on Sunday afternoon, Ossip Gabrilowitsch, pianist, conductor of the Detroit Symphony Orchestra, and (apparently) model for a Chopin portrait, took her place. During the first movement of the Tchaikovsky B Flat Minor Concerto Mr. Gabrilowitsch allowed himself a few extravagances of manner and of playing which we have heretofore not associated with his charmingly serious artistic personality. It would seem, however, as though the musician in him rose to the call of the Slavic masterpiece; the second movement was played with all his old lovely clarity of tone, and the last, in its virility, its tonal volume and the sweep of its fiery abandon, took the audience off their feet. The pianist was recalled again and again with obvious delight.

But the accompaniment afforded by the orchestra was not oversatisfying. Perhaps "two stars keep not their motion in one sphere" when it comes to conducting; at any rate, a certain raggedness here, a bit of dragging there, a false entrance even, kept the ensemble from being the perfect thing it might have been. Dr. Damrosch's conducting of the "Lenore" Symphony was also a trifle uneven. The first movement was lovely in the suavity of the strings and the balance attained between the various parts of the orchestra; the march, on the other hand, was almost hard in the unpoetic over-precision of its rhythmic rendering, and the last lacked both the balanced beauty of the first and the precision of the second.

Mr. Loeffler's macabristic "Villanelle du Diable" completed a program which was in many ways one of the most interesting, if not one of the most consistently beautiful of the many beautiful programs Dr. Damrosch has furnished us.

C. P.

CLUB MUSIC IN LOS ANGELES

Ellis and Gamut Societies Both Give Effective Programs

LOS ANGELES, Jan. 18.—The opening concert for the season of the Ellis Club presented mostly repetitions from former concerts. The principal number was Frederick Stevenson's effective "Omnipotence." The soloists were Harold Procter and Helen Brown Read, soprano, both highly artistic vocalists.

At the Gamut Club there was given this week a musical satire on the local moving picture profession, the text being by Will Wing, scenario editor, and the musical setting was furnished by Vern Elliott, who has written the music for a number of successful moving pictures. The various rôles were taken by character people from the "movies," and scored quite a success.

W. F. G.

Carolyn S. Curtiss, the soprano, was heard in a song recital at Samuel's Theater, Jamestown, N. Y., Jan. 9, and appeared also at Elmwood Music Hall, Buffalo, N. Y., Jan. 12.

ADA TURNER KURTZ A FAVORITE OF BOYS IN FRANCE



Ada Turner Kurtz, Philadelphia Vocal Teacher

PARIS, Jan. 23.—Probably no woman in France is better known to the soldiers than Mrs. Ada Turner Kurtz, a Philadelphia vocal instructor and correspondent for MUSICAL AMERICA.

Although no one in France is doing what he thought he would do when he came over, Mrs. Kurtz comes pretty near holding the record in that line. She came to France as a Y. M. C. A. entertainer, expecting to sing grand opera to the American soldiers, a task for which her work at home and her years of study abroad eminently fitted her. What she is doing, however, is to sing rag-time and to preach sermons, a double-part performance that demands real versatility. The boys like her as well in one capacity as in the other.

Most of the time she sings popular songs, for it's her theory that the American boys need laughter rather more than they need anything else, now that the war is ended and they're all on tip-toe to go home. But she also holds religious exercises whenever she gets where there isn't any chaplain handy. She is the only woman over here who has conducted a funeral service for an American soldier, and is also the only singer who has sung for the German prisoners. Naturally, the most popular song of all just at this time is "Homeward Bound."

A great deal of her singing has been done in hospitals, and she tells many stories of the spirit shown by wounded American soldiers. Of one man she says, "He had only one arm, and you could see that he was bothered about how he was going to applaud when I got through my song. Then he had a bright idea. His head was perfectly bald, and he raised his one good arm and clapped his hand noisily against his head." Of another, "A boy in a hospital ward asked me if I would please write my name and a verse of Scripture for him. 'Of course I will,' I said. 'Where shall I put it? Got any paper?' 'No, I haven't got any papers,' he said. 'Just write it on my leg.' I was rather taken aback for a moment till he stuck out a plaster cast almost covered with names and addresses. Of course, I sing rag-time for them. It's what they want, and I'd rather sing rag-time for them than grand opera for any other audience in the world. They are wonderful boys, these American soldiers of ours."

SURVEY OF OPERA

Century Theater Club Hears Musical Program

On Friday afternoon, Jan. 24, the feature of the meeting of the Century Theater Club at the Hotel Astor was a survey of opera presented by Mildred Howson Hartley, soprano, who offered explanatory remarks, besides singing a large number of arias ranging from Rinaldo ("Lascia ch'io pianga") to Saint-Saëns ("Mon coeur s'ouvre à ta voix"). Mrs. Hartley was assisted by Cecile Korman, violinist; Frank A. Howson, cellist, and Grace E. Meek, accompanist.

A large audience was present.

Christmas Week in Paris a Gala Round of Music

Daily Performances at Opéra, Opéra Comique and Gaieté Lyrique—Splendid Forces Combine to Give "La Fille de Mme. Angot"—Kullmann's "Tentation" Heard—Brilliant Y. M. C. A. Concert for American Soldiers, Organized by Gustin Wright

Paris, Jan. 1, 1919.

CHRISTMAS week has been a gala musical holiday in Paris. The Opéra, Opéra-Comique and Gaieté-Lyrique all have been giving daily representations with crowded houses every time. The unique performance of "La Fille de Mme. Angot," on Dec. 28, at the Opéra-Comique was a brilliant success, as had been expected. Even the minor rôles and chorus were filled by noted artists, everybody giving of their best. Even Mlle. Lapyrette was heard to say that she thoroughly enjoyed the change from her usual stately rôle of tragedy queen at the Opéra. The house was wildly enthusiastic and the curtain went up again and again after each act. Mlle. Chénal, as Mlle. Ange, certainly enjoyed herself and imparted her *entrain* to the audience. Mlle. Favart threw herself heart and soul into her lightsome rôle in this merry operetta—so different from the classic style of opera in which this singer is familiar to us. Cecil Sorel and Marie Leconte were among the distinguished artists to be seen in this remarkable representation, which included also Maurice Renaud and Mlle. Henriques of the Opéra. The best artists from the Opéra-Comique each had a rôle, among them being Francell, Noté, Beyle, Bellet, de Creuse, Parmontier and Mlle. Yvonne Chazel. The ballet of the third act was danced by Mlle. Aida Boni, of the Opéra, and Mlles. Dugue and Luparia, of the Opéra-Comique. The orchestra, under

Reynaldo Hahn's bâton, gave splendid results, and this master brought out the full value of each musical phrase with remarkable understanding and perfection.

The Opéra program for this week was "Samson et Dalila," "Thais," "Aida," "Rigoletto," "Rebecca"; the Opéra Comique gave "Madama Butterfly," "La Bohème," "Les Amoureux de Catherine," "Lakmé," "Mignon," "Carmen," "Aphrodite," "Marouf" and "Sappho."

M. Franz has just returned to the Opéra after a brilliantly successful tour of America, and is to reappear as "Samson" on Tuesday. The Parisian public is looking forward with as much enthusiasm to hearing its favorite again as he is to singing for us. He speaks of the thorough understanding and appreciation of the French operas shown by the American public.

The only novelty on the program of the Colonne-Lamoureux concert on Sunday was "Tentation" (Temptation), a lyric scene by Alfred Kullmann, with words by Albert Samain, the well-known modern French poet. M. Alfred Kullmann knows his *métier* and understands thoroughly the resources of modern instrumentation, with classic modulations and chords, cleverly interwoven. "Tentation" was interrupted by Mlle. Daumas and Jean Reder. The other interesting item on the program was "Rêves," by Florent Schmitt, given for the second time only and remarkable for its instrumental *recherché*. M. Chevillard conducted.

A great success was the concert given under the Y. W. C. A. on New Year's eve at the Champs Elysées Theater. It was organized by Gustin Wright, organist of Holy Trinity Church, who con-

ducted. The "Seven Last Words of Christ," by Dubois, the chief feature of the evening, was artistically interpreted by Mme. Roy, John Byrne and Joseph Jenkins. Mr. Byrne was heard to great advantage, his interpretation being sympathetic and finished, and his phrasing excellent. The voices of Mme. Roy and Mr. Jenkins are of pleasing quality and timbre, and the ensemble was excellent.

The orchestra, under Mr. Wright, did fine work. M. Dubois, the composer, was to have conducted the first part of his beautiful oratorio, but was unfortunately confined to his room with a heavy cold. During the evening Mr. Wright was presented with a wreath from the members of the Choir of Holy Trinity in recognition and appreciation of his work with them.

Mlle. Germaine Wilmet sang the "Pater Noster" with much taste and finesse; this profound and exquisite prayer, the introduction to the "Seven Last Words," is a truly inspired composition. Mlle. Maera Gabries, violinist (first prize of the Paris Conservatoire), played the Saint-Saëns Prelude to "The Deluge," with orchestra. She interpreted it with much brilliance and earned warm applause from the soldier audience. It was surprising to notice how these boys sat through this concert of religious music with concentrated attention and thorough appreciation of each item of the long program; no one left the hall until the end, and the final applause was spontaneous and hearty. It speaks well for the American fighting man's taste in music, for the immense *salle* of the Champs Elysées Theater was entirely filled with the khaki-clad. Capt. Hunter, entertainment director of the Paris branch of the Y. M. C. A., continues his splendid work in providing music and wholesome amusement for American soldiers, and this evening's successful concert is only one of many that have taken place lately.

The Concerts Touche are in full swing and drawing a good house every evening, and the Quatuor Bastide continues its séances at the Chaumière, in the heart of Montmartre. These afternoon concerts are informal and interesting. The music given is always *musique de chambre*, ancient and modern. One well-known singer is always included in the program, generally from the Opéra. The Théâtre du Vieux-Colombier is reviving old operettas of the eighteenth and nineteenth centuries, and is much frequented by artists and music lovers. Each play

is well thought out and put on, and the result is always artistic and pleasing. This distinguished little theater has a special character of its own and is patronized by a certain faithful circle who are seen there regularly. Sometimes modern music is given, also, and this week's program includes "La Pastorale de Noël," by Reynaldo Hahn.

MARGARET MACCRAE.

GIVES RECITAL IN UNIFORM

George Reimherr, Tenor, Appears Before Highly Appreciative Hearers

Wearing the uniform of a private, George Reimherr, the young tenor, but recently discharged from the army, gave a song recital before a highly appreciative gathering at the Princess Theater last Sunday night. He sang a varied program, including numbers by Haile, Vanderpool, Protheroe, Warford, Forsythe, Handel, Braga, Quilter, MacDowell, Breitenfeld and others, and accompanied by Koscak Yamada, a group of the latter's Japanese folk-song arrangements in Japanese. Mr. Reimherr possesses a fine natural tenor voice, which will realize its inherent properties even better when he rids it entirely of that nasal quality which is not as noticeable as it was last year. He has interpretative capacities, too, and much vigor of declamation. Several of his songs were repeated in response to applause. Mr. Reimherr deserves thanks for discovering MacDowell's lovely "The Westwind Croons," than which he did nothing better.

Francis Moore played his accompaniments in all but the Japanese songs.

H. F. P.

Recital by E. H. Geer, Organist of Vassar College

A free organ recital by E. Harold Geer, organist of Vassar College, will be given at St. Thomas's Church, Poughkeepsie on the evening of Feb. 2. The program includes numbers by Bach, Widor, Vierné, Noble, Guilmant, Debussy, Sibelius, Lenormand and Mansfield.

Lambert Murphy, American tenor, will give his second annual recital on Monday afternoon, Feb. 3, at Æolian Hall.



What Some of the Leading Critics Have Written Concerning the Distinguished American Pianist

HAROLD HENRY

IN RECITAL:

—one of the most pleasing and impressive of the visitors . . . He played two selections by Bach, interpreting the toccata with nobility and refinement; the gigue with fresh spirit and vivacity. The rondo from Weber's sonata was infused with the utter grace and rhythm that are so vital to compositions of that character. The poetic moods and fancies of Schumann's novelette and three preludes by Chopin were clearly and convincingly revealed, and in the Norse sonata by MacDowell he reached remarkable heights of power.—Max Smith in the *New York American*.

—knew how to augment the great pleasure he has inspired by the musical soundness and originality of his playing in formers. . . . Beyond doubt an artist of great intelligence and superb equipment. . . . Played with uncommonly beautiful tone.—Maurice Halperson in the *New York Staats-Zeitung*.

—was evidently in whole sympathy with the music and was able to present its beauty with a spirit of devotion and an admirable command of his instrument. Furthermore, he imparted to his readings a poetic warmth.—W. J. Henderson in the *New York Sun*.

—deserves praise for his unconventional program as well as for his playing of it, which was interesting and beautiful.—Henry T. Finck in the *New York Evening Post*.

—has freedom and spontaneity, abundant spirit and vitality. The sincerity and freshness of spirit that mark it are good to hear.—Richard Aldrich in the *New York Times*.

—knows how to make a program for his especial talents; he plays with taste and breeding; he has a feeling for his music; he knows what he is doing. . . . He did it exquisitely. . . . gave ravishing, clear, singing tone to three Chopin preludes and one polonaise. His playing of these things revealed him a melodist with a sense of rhythm as acute as Hofmann's own.—Frederick Donaghey in the *Chicago Tribune*.

—has found himself in his music and plays with the vigor of one who has the courage of his convictions. . . . a breadth to his treatment of the music and a free swing in his manner of doing that makes it interesting. It was individual playing, an interpretation of the music that had character.—Karlton Hackett in the *Chicago Evening Post*.

—It is pleasing to testify to the skill with which Mr. Henry delivered this music. Clearly he is a gifted performer.—Felix Borowski in the *Chicago Herald*.

—It was a great deal in the grand manner. . . . a revision to a former manner was delicate, graceful and captivating.—E. C. Moore in the *Chicago Journal*.

—a pianist of unusual skill and dexterity. He has an extraordinary amount of muscular force, accuracy and endurance. . . . There was a thrill in the resounding and thundering chords. . . . a tour de force of lightning and expert finger work.—*Boston Transcript*.

—Scarlatti "Allegro" came with much sparkle and brilliancy. The deep pensiveness of the Intermezzo was indicated with manly reserve; and the Chopin scherzo gave evidence of Mr. Henry's appreciation of color and sensuous sound. The portentous mutterings of the MacDowell sonata, its forebodings, its mystery and passionate outbursts, he rendered with technical ability and intuition. The pianist made us feel the spell of this music, no small achievement. This was true, in fact, in all he touched.—*Boston Advertiser*.

WITH THE CHICAGO SYMPHONY ORCHESTRA

MacDowell's second concerto is, among other things, exacting far beyond the common; it is tricky and it represents a task of preparation for everybody taking part. It is fortunately something more; it is a good show piece for capable pianists; and it is good music with definite and abundant melody. Mr. Henry was most successful in the writing which called for virility and positive definition. The refinement of his playing and the good taste and cleanliness of his style were, as always, outstanding matters. His success was in precise ratio to his chance plus his desire to make good; and he was desirous, maybe, beyond any new pianist with the

orchestra in a long, long time.—Frederick Donaghey in the *Chicago Tribune*.

—gave a broad reading of the MacDowell Concerto in D Minor. He had the feeling for the music, not only in the big sweep, but in its graceful passages, with their play of lights and shades. It is many colored music, and he brought out the meaning of it with appreciation and with an excellent command of the means of expression. The second movement was just in the spirit, light, graceful and filled with color. The final movement was given with refreshing vigor and the whole concerto had quality. . . . great applause after

each movement. . . . called him out a number of times at the close.—Karlton Hackett, *Chicago Evening Post*.

—was nothing short of captivating. . . . had light, color and personality. With solo playing of this order there can never be any reason for abolishing soloists.—E. C. Moore in the *Chicago Journal*.

—has forged into the front rank of native pianists. . . . played with keen understanding of the musical import, with great fervor and sparkle, and with dazzling technical brilliance.—Maurice Rosenfeld in the *Chicago Daily News*.

Mr. Henry will be in Minnesota, North Dakota and South Dakota during first two weeks in February; in New York and vicinity, Maryland, Georgia, North Carolina and South Carolina during first two weeks in March; in Kansas, Texas and Oklahoma early in April.

For terms and available dates address

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VARIED PROGRAM AT CHALIF AUDITORIUM

Miller Vocal Art Students Presented in Admirable Song Recital

A splendid song recital by Miller Vocal Art-Science students of Adelaide Gescheidt and an address by Dr. Frank E. Miller was given at the Chalif Auditorium, New York, on Tuesday evening, Jan. 21. These programs are given each season to present the various phases of the work and are truly educational.

On this occasion Dr. Miller spoke in his usual brilliant manner on the subject of voice in its relation to color and light. He explained the close relation between the scale and the spectrum and was heartily received by the audience. Among the other interesting features of his address were his remarks on rhythm, harmony, "the vital element of music," as he said, and his statement that every individual has a keynote, that every nation, tribe and race is attuned to an individual note in the scale.

The program comprised Dvorak duets by Lucile Banner and Bessie Gregory, a fine duet from "Semiramide" by Irene Williams and Fred Patton and "Dove Prende" from Mozart's "Magic Flute" by the last named two artists. Miss Banner offered admirably as solo numbers a Donizetti aria and songs by Dessauer and La Forge. Hazel Drury, soprano, won favor in an aria from Gounod's "Romeo and Juliet" and songs by Massé, Salter and Bond; Adèle Bouchere Smith, soprano, sang the air "Connais-tu le Pays" from "Mignon" and Tchaikovsky's "Whether Day Dawns." Mrs. Ella Van Strasen, soprano, was cordially received in the aria "Il est doux" by Massenet, Chausson's "Le Colibri" and two old Dutch songs by van Rennes. Jeanne Romero, dramatic contralto, delivered in fine style her interesting group, Kursteiner's "Invocation to Eros," the "Carmen" Habanera, Aubert's "Vielles Chansons Espagnoles" and di Nagero's "El Arriero." Songs in French by Hue and Denza, Sinding's "Sylvelin," Tour's "Mother o' Mine" and Rogers' "A Red,

Red Rose" were charmingly given by Franklin Karples, tenor.

Miss Williams scored heavily in the aria "Regnava nel Silenzio" from "Lucia," displaying a fine *legato* and a nicety of florid values; and in song group, Duparc's "Phidyle," Buzzi-Peccia's "Little Birdies" and Ward-Stephen's "Summer-time" she revealed her admirable gifts as an interpretative artist. There was a warm welcome for Mr. Patton, whose excellent bass-baritone was enjoyed in an aria from Appolloni's "L'Ebreo" and in a group of songs by Hambleton, Henrion and Speaks.

The accompaniments were played in able manner by Nina Melville and Reinhold L. Herman. The Miller Vocal Art-Science "staff" now comprises in addition to Dr. Miller and Miss Gescheidt, Mr. Herman in interpretation, Henriette Gillette and Eleanor Waite as assisting teachers and Miss Melville and Anne Tindall as accompanists.

MME. LANGENHAN IN RECITAL

Artist's Appearance in Bluffton Awakens Much Interest

BLUFFTON, OHIO, Jan. 24.—Mme. Christine Langenhan's appearances throughout the country have awakened much interest, and she again sang for a "sold out" house at the Auditorium in Bluffton, Ohio, under the auspices of the Bluffton College, on the evening of Jan. 17.

She was most cordially received, and the audience, one of the largest ever gathered in Bluffton, forced her to repeat several songs and respond with many extras. Among these last she chose Kramer's "Bes' ob All"; Benjamin F. Rungee's "My Song to You"; Troostwyk's "Come for a Sail in My Little Boat," and Marion Bauer's "Hills of Dream."

On the program was "Trust in the Lord" and an Aria from "Joshua," "Oh, Had I Jubal's Lyre" by Handel; "Connais-tu le pays," Thomas; Elegie and "Ouvre tes yeux Bleus" by Massenet; "The Lass with the Delicate Air" by Arne; "Remembrance" by Bernh Hambleton; "My Little Sunflower" by Vanderpool; "My Love Is a Muleteer," de Nagero; Aria from "Cavalleria Rusticana"; "Lullaby," Gretchaninof; "Songs My Mother Taught Me," Dvorak; "I Love Thee," Grieg; "The Glow of Spring" by

Rungee; "Ma Curly Headed Baby," Clutsam; "Allah" by A. Walter Kramer, and "Star of Gold" by Mana Zucca.

The concert aroused much appreciation from the audience, the dramatic qualities and full-toned interpretations displaying her musicianship. Fine enunciation, splendid breath and range also aided her in her excellent work. Supporting accompaniments were played by Pearl Bogart.

ATLANTA ANTICIPATING COMING OPERA WEEK

Artists Announce Program for Visit—Children's Concert—Music Club Program

ATLANTA, GA., Jan. 20.—Atlanta is thoroughly pleased over the program announced for opera week, April 21 to 25, when everything sung will be tuneful Italian melody except Gounod's "Faust." The program calls for the appearance of Caruso three times during the week. Opera goers are congratulating themselves on the fact that Rosa Ponselle will make her Atlanta debut the first night, also that Mme. Alda will sing twice and that the program means the return of nearly all of the singers who have endeared themselves to Southern audiences. Socially opera week is to be brilliant and already plans are being made for many functions.

Thousands of children are expected to be present at the auditorium on the afternoon of Jan. 24, when the Cincinnati Symphony Orchestra will give a special matinee for children, this to be followed by an evening concert. This will be the third of the Civic Concert series of the Atlanta Music Study Club. Mrs. Kate Haralson, superintendent of music in the schools, is giving a special course of instruction to the children based on the program to be offered at the matinee.

Mrs. Delos Hill was chairman of the Liszt-Goethe-Teniers program given by the Music Study Club at Egleston Memorial Hall, Wednesday morning. She was assisted by Mildred Parks, soprano; Foster Barnes, vocalist and Frances Gooch, reader.

The Bach-Milton-Leonardo program at the Music Study Club last week was in charge of Nan Tucker, Atlanta's brilliant young composer, who was assisted by Mrs. Grace Lee Townsend, soprano; Caroline Moore, pianist; W. H. Leffingwell, pianist and Dr. W. W. Memminger and Mrs. Henry F. Scott.

Sunday concerts of the Atlanta War Camp Community Service were resumed at the auditorium Sunday when several thousand soldiers gathered to hear organist Charles A. Sheldon, Jr., and a number of singers and instrumental soloists. L. K. S.

PRIZES FOR FITCHBURG ARTISTS

Local Students Given Awards on Cover Designs for Spring Festival Programs

FITCHBURG, MASS., Jan. 24.—As a result of the competition among the students of the Fitchburg State Normal School, Florence D. Conlon of Leominster, Mass., has been awarded the first prize of \$50, and Rosamund Sargent of Manchester, N. H., the second prize of \$25 for the best cover designs for the program book of the Spring Festival of the Fitchburg Choral Society. Herbert I. Wallace, president of the Fitchburg Choral Society, was the donor of the prizes.

J. Edward Bouvier, who has been song leader at Camp Meade, has been appointed director of community singing in Worcester County under the direction of the War Camp Community Service. Mr. Bouvier is well known in musical circles, and has been organist at the First Universalist Church, Worcester, for a number of years.

The Simonds concerts at the Calvinistic Congregational Church are attracting large audiences. These concerts are given on Sunday afternoons. The quartet of the church is assisted by visiting artists. L. S. F.

Varied Musical Fare Offered in Week's Program at the Strand

A pleasing and varied musical program was presented at the Strand Theater last week. Alois Morrice, violinist, played "Tarantella," by Wieniawski, and "The Rosary," by Nevin-Kreisler. The Strand Quartet sang a medley of Southern airs, organ solos were played by Ralph H. Brigham and Herbert Sisson and the Overture to "Mignon" by the Strand Symphony Orchestra, under the leadership of Carl Edouarde.

DOUGLAS STANLEY RETURNS TO AMERICA FROM THE ARGENTINE



Mr. and Mrs. Douglas Stanley, Who Have Just Returned to America

After a stay of about fourteen months in the Argentine, Douglas Stanley has returned to New York, accompanied by his wife, Mrs. Alma Stanley (née Alma Danziger). The latter has been giving a series of successful piano recitals in South America.

Mr. Stanley has been investigating the musical conditions of the Argentine and has written several interesting articles for *MUSICAL AMERICA* on that subject. He is prepared to give useful advice and information to artists who propose visiting Buenos Ayres and South America. Appointments may be made at his studio, 28 West Sixty-third Street, New York.

HISTORICAL LECTURE-RECITALS

Dr. Dickinson to Present Four Programs with Assisting Artists

On Tuesday afternoons, Feb. 4, 11, 18 and 25, at four o'clock, Clarence Dickinson will give a series of historical organ lecture recitals in the chapel of the Union Theological Seminary, Claremont Avenue, between 120th and 122nd streets. The first will be on "Music of the Jewish Temple," and the assisting artists at this concert will be the Rev. Bernhard Steinberg, cantor; Ilya Bronson, cellist, and H. Besser, shofar. The choir of the Temple Beth-El will also be heard. This body of singers includes Sue Harvard, soprano soloist; Joan Marse and Leona Sherwin; Alice Louise Mertens, contralto soloist; Mrs. Jeanette Levine and Mrs. Alma Kitchell; Dan Beddoe, tenor soloist; Abert Quesnel; Andrea Sarto, bass soloist, and Moritz Weissshof.

On Feb. 11 the subject will be "Liturgical Forms in Use Before the Third Century." The next recital will be on "Belgium in Musical History," while the final concert will present "Music in America."

HACKETT IN PROVIDENCE

Singer Wins Sincere Commendation as Soloist with Boston Orchestra

PROVIDENCE, R. I., Jan. 23.—Arthur Hackett won an ovation at his appearance here with the Boston Symphony Orchestra on Jan. 21. He sang the Handel recitative, "Deeper and Deeper Still," and aria, "Waft Her, Angels, Through the Skies," and for his second number Azael's recitative, "Those Joyous Airs," and the aria "O Time That Is No More" from Debussy's "Prodigal Son." The Handel recitative has never been heard here to better advantage than on this occasion. His diction and dignified delivery in these opening measures and beautifully sustained *legato* in the aria brought him a veritable storm of applause and several recalls. Mr. Hackett's singing of the Debussy number also aroused enthusiasm.

Schumann's Symphony No. 4 in D Minor and Rabad's "La Procession Nuptiale" was the orchestral numbers. The orchestra's magnificent playing brought such an outburst of applause that Mr. Rabad was recalled again and again.

On Jan. 17 the University Glee Club, under the direction of Berriek Schloss, sang before a big audience in Memorial Hall. The men sang exceedingly well. Irene Williams, soprano, of New York, was the soloist and made a fine impression. A. P.



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BANGOR ORCHESTRA GIVES YOUNG PEOPLE'S SERIES

Professor Sprague Is Forceful Guest
Conductor—New Officers for Old
Town Festival Chorus

BANGOR, ME., Jan. 23.—The Bangor Symphony Orchestra has been doing excellent work lately and yesterday afternoon again distinguished itself before a large audience when it presented the third of the Young People's Symphony Concerts. On this occasion Adelbert Wells Sprague, professor of music at the University of Maine, conductor of the Bangor Band and Bangor Festival Chorus and one of the city's foremost musicians, was "guest" conductor. Mr. Sprague conducts with a strong, firm and forceful hold, and the orchestra, which he kept well under his control, played with a crisp tone, the various instruments showing excellent response. The orchestra disclosed even more life and vigor in its playing than customary. Tchaikovsky's *Allegro con grazia* from the Symphony "Pathétique," Grieg's Suite, "Sigurd Jorsalfar," Op. 56, notably the second movement, "Borghild's Dream," and Bach's Air on the G String for string orchestra were splendidly read, while Victor Herbert's popular "Air de Ballet" received its customary encore. Dvorak's "Carneval" Overture,

Op. 92, and Delibes's Ballet Suite, "La Source," completed the program, which opened with the "Star-Spangled Banner."

The Old Town Festival Chorus has elected the following officers for the ensuing year: President, F. W. Phelps; vice-president, C. A. Elkins; secretary and treasurer, Mrs. Persis Porter; librarian, Mrs. Hattie Phelps. The captains are Mrs. I. H. Cutler, soprano; Mrs. Caro Conant, alto; William H. Waterhouse, bass; Walter McLellan, tenor. Mrs. G. E. Laundry is director of the chorus and Mrs. A. G. Averill accompanist. J. L. B.

Winifred Christie and Lester Bingley in
Lancaster Star Course

LANCASTER, PA., Jan. 18.—Winifred Christie, the Scotch pianist, and Lester Bingley, baritone, delighted a large number of local music-lovers at the joint recital given in Martin Auditorium of the Y. M. C. A. on Jan. 15, as the last number of the Y. M. C. A. Star Course. Walter Kiesewetter was the accompanist. Miss Christie well sustained her reputation, her playing of Liszt's Second Rhapsodie especially pleasing her audience and bringing prolonged applause. She graciously responded with Schubert's "Moment Musical" as an encore. One of Mr. Bingley's best numbers was the Prologue from "Pagliacci." I. C. B.

TRIO OF ARTISTS SUPPLY CAPITAL WITH FINE MUSIC

Toscha Seidel in Telling Recital—Joint
Program by Maggie Teyte and
Sorrentino

WASHINGTON, D. C., Jan. 24.—Under the management of Mrs. Wilson Greene, Toscha Seidel, the violinist, appeared in recital on Jan. 23. With delicate tone coloring, intelligent interpretation, a round, positive tone, and spirited brilliancy, the artist gave a program that won hearty appreciation and several encores. The Wieniawski Concerto in D Minor brought out his poetic temperament, as did also the "Hebrew Lullaby," Achron. His short numbers were full of charm. L. T. Gruenberg made an artistic accompanist, giving ample support to the artist.

At the sixth concert of the Ten Star Series, T. Arthur Smith presented Maggie Teyte, prima donna soprano, and Umberto Sorrentino, Italian tenor, in a joint recital. Miss Teyte confined herself entirely to songs, singing with charm of interpretation and beautiful voice groups in French and English. So enthusiastically was she received that she was obliged to respond to several encores. This concert introduced Umberto Sorrentino to Washington, which claimed him at once for his real human spirit, his artistic interpretation and his colorful voice. His audience especially welcomed the Aria from "Tosca" and one from "Pagliacci," the latter being given as an encore. His American songs struck a responsive chord and brought forth repeated calls for encores. The concert closed with the duet, "O, That We Two Were Maying," Nevin, which the artists were obliged to sing twice to appease the spontaneous applause. It is hoped that Sorrentino will come again to the Capital City before the season closes. George Roberts presided at the piano for both artists. W. H.

GALA BENEFIT IN BROOKLYN

Nina Morgana, Thelma Given, Maazel
and Cantor Jassen the Soloists

BROOKLYN, N. Y., Jan. 24.—A gala concert for the benefit of the Hebrew Home and Hospital for the Aged was held at the Brooklyn Academy of Music on Jan. 18. The house was crowded with music-lovers and among the notables in the audience were Enrico Caruso and his wife, while local dignitaries included Norman S. Dike, District Attorney Harry E. Lewis, Charities Commissioner Bird S. Coler and others. The Hebrew Orphan Asylum Band did excellent work in the national anthem. Nina Morgana gave "Caro Nome" from "Rigoletto" with exquisite coloratura and lyric style; "I've Been Roaming," by Horn, particularly lovely; Chadwick's "He Loves Me," Kramer's "Joy," Manzuca's "The Wee Butterfly" and Woodman's "The Joy of Spring," all given with happy interpretation.

Thelma Given, violinist, played with smooth, colorful tone "Russian Romance," by Kryjanowsky; "Hebrew Lullaby," by Achron, and a transcription of "The Last Rose of Summer," dedicated to Miss Given by Professor Auer. In brighter mood she gave "Norwegian Dances," by Halvorsen, and a Mazurka, by Tor Aulin. Albert Bimboni and L. T. Gruenberg accompanied Miss Morgana and Miss Given, respectively, both showing much skill.

Marvin Maazel played two piano groups, composed of two Chopin numbers, "Cradle Song" and Waltz in E Flat, Rachmaninoff's Prelude in G Minor and "La Campanella," by Paganini-Liszt. "Lotus Land," by Cyril Scott, proved interesting. Mr. Maazel played with pure tone and facile technique and was well received. The Rev. A. Jassen, cantor, sang in fine tenor voice, "A Rose" and "Eili, Eili." A. T. S.

Alexander Bloch Proves a Favorite at
Educational Alliance Concert

On Sunday evening, Jan. 19, Alexander Bloch, the New York violinist, and his wife, Blanche Bloch, pianist, gave a recital at the Educational Alliance, New York. Mr. Bloch is a great favorite with the audiences at this institution, and the announcement that he is to appear always fills the Straus Auditorium. Since his return from Europe Mr. Bloch has annually given a recital there. His solo offerings were the Viotti A Minor Concerto, a Tchaikovsky song, the Granados-Kreisler Spanish Dance and the Wagner-Wilhelmj Romanza. In these compositions the gifted violinist was heard to

great advantage and heartily applauded.

The ensemble numbers, in which Mrs. Bloch played the piano parts as ably as she did the accompaniments for the solo pieces, were the Dvorak Sonatine and two movements of Cyril Scott's delightful Suite "Tallahassee."

Sergei Klibansky's Pupils Receiving
Many Engagements

Various pupils of Sergei Klibansky the New York vocal instructor, are meeting with success on tour. Betsy Lane Shepherd, will give concerts during February in New Orleans, La.; Vicksburg, Miss.; Little Rock, Ark.; Memphis, Tenn.; Nashville, Tenn.; Chattanooga, Tenn.; Knoxville, Tenn.; Lexington, Ky.; Hamilton, Ohio; Richmond, Ind.; Ft. Wayne, Ind.; Grand Rapids, Mich.; Jackson, Mich. Elsie Diemer, another Klibansky pupil, who sang with the St. Louis Orchestra has been reengaged; she also gave an interesting concert in St. Louis on Jan. 9, with Max Steindel, and on Feb. 5 will give a recital in Athens, Ohio. Ambrose Cherichetti has been engaged as soloist at the Central Christian Church. Frances East was engaged to sing at the Turner & Daunhen Theater in Oakland, Cal., and was so successful that she received an offer to sing at their theater in Berkeley and San Francisco. Mr. Klibansky gave a recital with two of his artist pupils at the Low and Heywood School, Stamford, Conn. Borghild Braastad and Ruth Percy sang and George Roberts, pianist, was the assisting artist. This concert resulted in a re-engagement scheduled for the near future.

Edna de Lima Warmly Acclaimed at
Army and Navy Club

Edna de Lima, soprano, sang a highly interesting and entertaining program at the Army and Navy Club recently. The program, which manifestly furnished intense enjoyment to the audience, comprised a group of old English songs, a group of modern songs and a further group of Kentucky songs—the "Lonesome Tunes"—arranged by Howard Brockway.

Warford Students Furnish Programs
for Educational Alliance

Lola Gillies, contralto, pupil of Claude Warford, furnished the recital for the Educational Alliance on Jan. 15. Her program contained modern Russian, French and American songs. The following week, Jan. 22, Tillie Gemunder and Edna Wolverton, both sopranos from the Warford Studios, gave a joint recital of excerpts from Puccini operas and modern Italian and American songs. Both singers featured groups of Warford songs, Miss Wolverton scoring with "A Rhapsody" and Miss Gemunder with the dramatic war song "Armenia," which was received with especial enthusiasm.

Olive Nevin Has Busy Month

Olive Nevin, the soprano, is particularly busy this month, as she has had to put in, besides her regular work for the month, five engagements postponed from her December bookings on account of the influenza epidemic. Four of these were in and around Chicago, where the soprano has come to be a favorite. On Jan. 9 she was the soprano soloist at the annual performance of "The Messiah," given by the Evanston Musical Club. The next day she gave a program of Anglo-Saxon songs at the Northwestern University School of Music. On the twelfth she gave one of her admirable intimate recitals at the home of Mrs. Arthur Wells, then she was able to stay until the fifteenth to fulfill a promise to sing in two of the "Y" huts at Great Lakes Training Station, under the auspices of the Archaic Club of Chicago, before she hurried home to fill another "Messiah" engagement in Pittsburgh for the Mozart Club in its forty-third performance of the oratorio.

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Gives Reception to Honor Homecoming of Vera Barstow

One of the most brilliant receptions of the season was given in honor of her daughter's return from war activities in France by Mrs. Clara Barstow at her residence, 90 Morningside Drive, New York. Among those who attended to welcome the young violinist were Mrs. Lawrence Litchfield of Pittsburgh, with Mme. Ardini, who presided at the tea table; Winthrop Ames, who arranged Miss Barstow's overseas activities; Lieut. T. O. Smith, U. S. Army, her manager, M. H. Hanson, Mrs. Gustav Hinrichs, Mrs. Hubert Rogers, of the Morning Musical Club of Fort Wayne, Ind.; Mrs. W. A. Hinkle of Peoria, Ill.; Mrs. David Allen Campbell, Emilie Frances Bauer, A. E. Riker, Sue Harvard, Ada Gelling, Herma Menth, Lieut. W. Markinson, Michel Penha, Mrs. J. A. Myers, Dr. Johanna Schoen, Mrs. Francis T. Kemper, Ruth Kemper, Mrs. Annie Louise David, Mr. and Mrs. Alexander Bloch, Mrs. Joseph Louis Martin, Mr. and Mrs. Richard Armstrong, Mrs. Amy Seward, Mr. and Mrs. Bickford of the Ebell Club, Los Angeles; Mrs. Leo Ornstein, Hans Kindler and Miss Taylor.

A Correction

Carl D. Kinsey, the business manager of the Chicago Musical College, writes from Seabreeze, Florida, where he is spending a short vacation, that last week's issue of MUSICAL AMERICA contained the erroneous statement that the "Chicago Musical College was planning this year's Chicago North Shore Festival at Evanston." Mr. Kinsey requests a correction of this statement. He states that the Evanston Festival is not being managed by the Chicago Musical College but by a Board of Directors of which Mr. Kinsey is the business manager.

Shanna Cumming-Jones and Braham Forces Much Applauded

Shanna Cumming-Jones, soprano, was assisted at her annual concert on Jan. 22, at the Central Congregational Church of Brooklyn, by the Brooklyn Orchestral Society of fifty, under Herbert Braham, conductor. Mrs. Cumming-Jones sang, accompanied by the orchestra, an aria from "The Queen of Sheba," by Gounod, in which she won admiration for her dramatic intensity and full tone. Accompanying herself at the piano, she gave Brahms's "Gipsies," "Floods of Spring," by Rachmaninoff, and a later group of her own songs, "Little Blue Pigeon," "Remembrance" and "Love's Litany," all well interpreted.

The orchestra made a decidedly favorable impression on the large audience, Mr. Braham conducting with certainty and intelligent individuality. The overture to Von Weber's "Euryanthe" and two smaller pieces, Rubinstein's "Toreado and Andalous" and the exquisite "Melodie" by Paderewski were effective, as was also the Dvorak *Largo* from the "New World" Symphony, which was very well done. Other numbers included Strauss's "Fledermaus" and a selection from "La Bohème," Puccini.

A. T. S.

Mabel Beddoe Greeted in Recital at Birmingham

BIRMINGHAM, PA., Jan. 21.—Mabel Beddoe, contralto, appeared in recital at the Birmingham School on Saturday, Jan. 18. She was in lovely voice and delighted a large audience with a program of songs in which were included a group of Rachmaninoff numbers, several old English songs, John Alden Carpenter's Chinese tone poems and a group of modern American compositions. Ethel Abbott, director of the music department of the school, was an able accompanist.

Havens Trio at Newburyport, Mass.

The Havens Trio of Boston, composed of Raymond Havens, pianist; Sylvain Noack, violinist, and Alwin Schroeder, cellist, continues its busy schedule of appearances. Former successes were repeated in the recital at Griffin Hall, Newburyport, Mass., on Jan. 17, where the artists gave effective readings of Arensky's Trio in D Minor and Haydn's Trio in G Major. Insistent demands from the large audience brought many extras. Aside from the ensemble numbers, Mr. Havens was heard in Chopin's A Flat Ballade, Etude No. 3, and A Flat Waltz, all of which were given artistic interpretation. Mr. Noack played charmingly Drigo's "Valse Bluettes" and Sarasate's "Romance Andalouza" and Spanish Dance in G Minor. Mr. Schroeder revealed his artistry in the G Major Sonata of Bach.

GRAVEURE AND MISS DILLING IN RECITAL

Program Acclaimed by Audience at Benefit for New York Osteopathic Clinic

The old saying that "good wine needs no bush" may be paraphrased to include "a good singer needs no trained audience." Certainly one of the interesting experiences in a life of much concert-going is to watch the effect that Louis Graveure has on an audience that is obviously not accustomed to passing its evening in listening to recitals.

This is by way of remarking that the gifted baritone appeared with Mildred Dilling, harpist, in the joint recital benefit for the New York Osteopathic Clinic at the Waldorf on Friday evening, Jan. 24. At the end of his opening group—which included songs by Franck, Paladilhe, Chavagnat and Massenet—Mr. Graveure "had" his audience, and continued his hold of it through a program that included a group of Irish songs by William Arms Fisher and numbers by Ronald, Fay Foster, Coombs and Arnold. There are three or four recitalists in America who are really helping the cause of music through their ability to make it likable and understandable to the "man in the street" as well as the devotee of Bach, and Mr. Graveure is one of them.

Miss Dilling is one of the harpists who choose to leave the beaten path of harp literature, and she gleans to good purpose. Aside from the conventional Hasselmans and Debussy numbers, she gave a Sibelius Pastoral, the Rousseau "Variations Pastorales sur un Vieux Noël," the Cady arrangement of the "Song of the Volga Boatmen" and the exquisite "Garden in the Rain" by Jacques de la Presle. As Miss Dilling plays this number it is a delight.

Bryceson Treharne added his usual flawless accompaniments to a program of uniform charm.

M. S.

NEW CRAIG PUBLICATIONS

Editor of "Music and Musicians" Getting Out Annual Year Book

One of the most indefatigable workers in the interest of music on the Pacific Coast and in the Northwest is David Scheetz Craig, editor and publisher of *Music and Musicians*, published in Seattle, Wash. When the venture was first launched five years ago, but few thought there was a place for such a publication, as there was not sufficient interest in music to warrant the undertaking, but Mr. Craig saw that such a paper would create interest and bring music more prominently before the layman and general public. That he has succeeded is now an established fact, due to his spirit of progress and belief in his own ideals. It is the medium through which the musicians of the Northwest keep in touch with each other.

Mr. Craig is now getting out his third biennial Pacific Northwest Musical Year Book, and it will be found of inestimable value as a means through which Eastern musicians and music publishers may reach a great number of Western teachers and musicians.

ELSHUCOS VISIT NEW HAVEN

Trio Given Hearty Welcome—Many Concerts Heard During Month

NEW HAVEN, CONN., Jan. 24.—The Elshuco Trio made its first appearance in this city on Wednesday evening in Sprague Memorial Hall. Mrs. Frederick S. Coolidge, who was to have assisted the artists in the Brahms B Major Trio, was indisposed, and this work was omitted, the D Major Trio by Beethoven being substituted, with Richard Epstein at the piano. There have been numerous trios heard here in the past years, all of them excellent organizations, but none to surpass the Elshucos.

The first of the five expositions of classical and modern chamber music of the tenth season was given at the same auditorium on Monday evening by Arthur Whiting before an audience that completely filled the hall. Mr. Whiting was assisted by Arkady Bourstein, violinist, and Michel Penha, cello. The program contained works by Schubert, Beethoven, Handel, and Brahms. It was an evening

of much enjoyment, due to the sterling playing of each individual artist.

The young and talented violinist, Ilya Schkolnik, made his local debut last Wednesday in a recital given by the Woman's Christian Temperance Union at Center Church Parish House. The violinist had the assistance of Constance Alexandre, soprano, and Rafael Navas, pianist. In compositions by Kreisler, Sinding, Kolar, Wieniawski, and one by himself, Mr. Schkolnik gave his auditors playing of a high order of excellence. He was recalled many times. The accompaniments by Rafael Navas were played in musicianly style.

The second of three concerts by the New Haven Symphony Orchestra took place last Wednesday in Woolsey Hall. There was a fair-sized audience in attendance. The soloist was Bruce Simonds, pianist, a graduate of last year's Yale Music School class. The orchestra was heard in Debussy's exquisite "L'Après-midi d'un Faune," the "New World" Symphony of Dvorak's, and the "Prelude and Fugue" by Bach, transcribed for orchestra, with a Chorale added, by Albert. Mr. Simonds chose Saint-Saëns's Concerto in G Minor for his professional orchestral appearance, and convinced his hearers that he is a student with serious purposes. His efforts were warmly applauded.

A. T.

WELCOME MILDRED FAAS

Many Audiences Hear Philadelphia Soprano During Last Two Months

A season of unprecedented activity is recorded for Mildred Faas, Philadelphia soprano. Her schedule reveals appearances at the Westminster Church, Wilmington, Del., in a performance of the "Messiah," Dec. 22; in the children's concert given by the Matinee Musical Club at the Bellevue-Stratford on Dec. 28, at which she sang national anthems of America, England, France, Belgium and Italy. She was heard in two groups of songs composed by members of the Philadelphia Manuscript Society at the Art Alliance Jan. 1. At Camp Dix with Henri Scott, basso, in five hospital wards in the Red Cross Convalescent buildings on the afternoon of Jan. 8, and at the Y. M. C. A. hut in the evening. Substituting for Povla Frijsch, who was unable to appear, Miss Faas prepared and sang on three hours' notice the Hymn a'Apollon at the lecture given by Col. Theodore Reinach, head of the French Educational Mission in America and an authority on Hellenic music, at the University Museum, Philadelphia, Jan. 11.

As a member of St. Luke's choir Miss Faas sang charmingly Gretchaninoff's "Glory to the Trinity" and Tertius Noble's "Souls of the Righteous" at the annual banquet of the Military Order of Foreign Wars at the Bellevue-Stratford Jan. 14. As a re-engaged soloist at the Octave Club, Norristown, Pa., Jan. 15; Women's Club, Bethlehem, Pa., Jan. 17; Pennsgrove, N. J., Jan. 20; Sisterhood Meeting in Philadelphia, Jan. 21; joint recital with Dr. Thaddeus Rich, violinist, at the first of the informal concerts at the Musical Art Club, Jan. 26, and was engaged by the Philadelphia Orchestra to sing one of the "voices" in Florent Schmitt's "Tragedy of Salome," Jan. 31 and Feb. 1.

Freda Tolin, Pianist, Makes Début

Freda Tolin, pianist, made her bow as a recitalist on Saturday evening, Jan. 18, at Aeolian Hall. Her program comprised the Beethoven Sonata, Op. 27, No. 2; Chopin's Ballade in A Flat, Scherzo (Op. 29), Impromptu (Op. 37, No. 2), Black Key Etude, Nocturne (Op. 15, No. 2), Huber's Concert Laender, Chopin's Polonaise (Op. 53), the Verdi-Liszt "Rigoletto" Fantasia, and Liszt's Rhapsodie No. 12 and "Ricordenza." She had a good-sized audience, which seemed pleased with the pleasant tone she elicited from her instrument.

D. J. T.

Joseph Rosenblatt's February schedule takes him to Vancouver and Winnipeg, Canada. Both Seattle, Wash., and Portland, Ore., are to have the opportunity of hearing him. Late in February and March he will appear in San Francisco and Los Angeles before starting Eastward, with Denver as his first stopping place on the homeward tour.

BAUER AND THIBAUD WIN GREAT PLAUDITS

Harold Bauer, Pianist, and Jacques Thibaud, Violinist. Recital, Aeolian Hall, Evening, Jan. 23. The Program:

Sonata in D Major, Op. 12; Sonata in G Major, Op. 96, and Sonata in C Minor, Op. 30, Beethoven.

One of the chief offerings of the Friends of Music last year was a series of recitals in which Bauer and Thibaud presented the ten Beethoven Sonatas for violin and piano. The success which they won then bids fair to be not only equalled, but surpassed in their three recitals this year. The first concert, taking place on one of the busiest days of the season and while Heifetz was playing the immortal Beethoven Concerto at Carnegie Hall, drew a capacity audience, which was tremendously enthusiastic.

Surely nothing in violin literature is more completely satisfying than these Sonatas! From the classic directness and lucidity of the first, through the more elegant and personal charm of the last and back to a work of the intermediate period, the players picked their way. In many respects they make a superb ensemble combination and there is abounding color and even whimsicality in their playing. Mr. Thibaud, on Thursday evening, was at a disadvantage because of atmospheric and perhaps other conditions; his passage work was by no means flawless, but in the untroubled pools of melody which abound in the *terrain* of this music his tone was excellently round, smooth and mellow. Mr. Bauer's boisterousness would have been entirely agreeable if it could have been considered in and for itself, but in view of the conditions already referred to as affecting his colleague's performance, it seemed that he might with salutary effect have exercised greater self-restraint.

Aside from the pitilessly swift tempo which they employed most of the time and which woke a breathless wonder in the listener, the artists commanded an untroubled and delighted attention.

To anyone interested in things musical, these recitals should prove a lodestone, while for violinists their lure must be as irresistible as that of the sirens who sang on the rocks was to the mariners of fabled antiquity.

D. J. T.

Many novelties including various Biblical songs by Dvorak, will be featured by Bernado Olshansky, baritone, an artist-pupil of Louis Simmons, the New York vocal teacher, at the Czecho-Slovak concert scheduled in Aeolian Hall for Friday evening, Jan. 31.

MERLE AND BECHTEL ALCOCK LEAVE FOR TOUR THROUGH MIDDLE WEST



Merle and Bechtel Alcock

Merle Alcock and Bechtel Alcock, contralto and tenor, left New York on Sunday for a concert tour which will keep them in the Middle West until Feb. 18. This will be the third successive year these popular artists have toured through the same territory. They will appear in fifteen concerts.



LANCASTER, PA.—A song recital for the benefit of the Armenian Relief Fund was given Jan. 23 in the Moravian Church by Irene Kreidler, soprano.

CHARLES CITY, IOWA.—Jacob Schmidt of Cedar Rapids, formerly director of the 133d Infantry Band, has resigned, as his band has been demobilized in France.

SPARTANBURG, S. C.—At a meeting of the directors of the South Atlantic States Music Festival recently it was decided not to hold the annual music festival this year.

ST. CATHARINES, ONT.—George Izon, a graduate of Trinity College, London, Eng., is to succeed the late organist, Mr. Porter, as choir leader and organist of St. George's Church.

LANCASTER, PA.—A men's chorus was organized on Jan. 20 at the Y. M. C. A. and will rehearse weekly under the leadership of Walter Bahn, organist of the Moravian Church.

NEWARK, N. J.—John A. Campbell and some of his advanced pupils gave a recital last week. Among the participants were Ida Collard, Elizabeth McWhood, Vincenza Cuniberti and Ethel Light.

NEW HAVEN, CONN.—The Choral Art Choir has started rehearsals for its second annual concert, which will come in April. The society is composed entirely of male voices, led by David Stanley Smith.

OAKLAND, CAL.—The Cecelia Choral Club of fifty voices appeared in the first concert of its third season on Dec. 20. Olive Reed, violinist, was the assisting soloist and Margaret Hughes, accompanist.

DALLAS, TEX.—Fern Hobson, violinist, of this city, was recently married to Robert Livingston Beecher of New York City. Mrs. Beecher is one of the best known violinists of this State. She will reside in New York.

WILMINGTON, DEL.—Harry Barnhart, who has been director of the Community Chorus here for more than a year, has gone to North Dakota. He will attend a farmers' convention and assist in organizing a community chorus.

CONVERSE COLLEGE, SPARTANBURG, S. C.—One of the most enjoyable concerts heard here in several years was that given recently by Rose and Ottilie Sutro, duo pianists, which was given as the second number on the annual winter concert course of Converse College.

EMPORIA, KAN.—David A. Hirschler, organist, dean of the school of music, College of Emporia, gave a recital on Jan. 21 at the College Chapel. His program comprised numbers of Bach, Fletcher, Guilman, Wheelton, Gillette, Dubois, Rubinstein and Yon.

CHARLES CITY, IOWA.—A bill has been introduced in the Senate of the Iowa Legislature now in session to authorize the levy of a tax of one mill per annum by towns and cities for creation of a municipal band fund, subject to the will of a majority of voters in such city or town.

STOCKTON, CAL.—Under the leadership of Percy A. R. Dow, the St. Cecilia Choral Club appeared in a concert at the Hotel Stockton ballroom on Jan. 6. Helen Hennessy Green was the soloist, and Mary A. Fuller the accompanist. The admirable program given was greatly enjoyed.

CHARLES CITY, IOWA.—Marjorie Cheney, supervisor of music in the public schools, has been appointed director of the large chorus choir of the Congregational Church. Ernest Sheldon is the organist. Mrs. George F. Robeson, for the past five years professor of violin at the School of Music of the University of Iowa, has tendered her resignation to take effect March 1.

WATERLOO, IOWA.—The B Natural Music Club held a meeting at the home of Lucile Held for a program on music and musicians of the war. Nina Ricketts read a paper on the topic of the program and musical selections were given by Lucile Held, Gertrude Bayless and Lucile Van Doren.

COLUMBUS, OHIO.—Gabrielle Claus, soprano, with Mary Eckhardt, pianist and accompanist, appeared at the Athletic Club last week. Miss Claus is a talented singer who owes her training to Mrs. Born, who introduced her to this city in a recital of songs last spring in Carnegie Hall.

BURLINGTON, VT.—For the forty-second time George D. Sherman, veteran band master, has been elected leader of Sherman's Military Band. The other officers are: President, Joseph Erwin; secretary-treasurer, F. Edward Allard; manager, F. E. Colburn; assistant manager, F. E. Bero.

ZANESVILLE, OHIO.—A delightful program was given on Jan. 12 by Helene Turner, soprano, of Cincinnati. Her assistants were Margaret Ludy, violinist, and Violet Hayworth, pianist. Catherine Baughman Geis acted as accompanist. Miss Turner is assistant to Fery Lulek at the Cincinnati Conservatory of Music.

SEATTLE, WASH.—The program for the "Twilight Musical" under the auspices of the National League for Woman's Service was given by the Navy Yard Trio, composed of Lowell Patton, pianist; Harry Parsons, violinist; Icilio Micoli, flautist; Edward Falcone, baritone; Carl Loveland and chorus of sailors and yeomanettes.

WORCESTER, MASS.—Mary Tucker, principal of the Tucker Pianoforte School, presented Jean Wilder, a young pupil not yet in her teens, in a recital at the school studios on Jan. 23, before a capacity audience. The little girl is unusually gifted and her performance awoke lively interest among the music lovers present.

MONTREAL.—George M. Brewer has inaugurated a series of Sunday afternoon organ recitals at the Church of the Messiah, the first of which was given on Jan. 19. Mr. Brewer is one of the most distinguished organists in Montreal, and his playing, especially of Bach and César Franck, is superb. A large audience listened attentively.

BERKELEY, CAL.—Handel's "Messiah" was sung at the First Baptist Church on Dec. 29 by a large chorus, under the leadership of Percy A. R. Dow. The soloists were Alyce Martyn, soprano; Florence R. Brown and Myrtle Palmer, contraltos; George R. Hunter, tenor, and Cyril A. Cross, baritone. Lucile Hubble was the accompanist.

RALEIGH, N. C.—A piano recital by Sue Kyle Southwick was given at St. Mary's School on Jan. 21 under the direction of Blinn Owen, director of music at the school. Miss Southwick gave charmingly the first movement of the Beethoven Appassionata Sonata, and works of Bach, Sinding, Chaminade, Liszt, Moskowski and MacDowell.

BRIDGEPORT, CONN.—The annual educational entertainment of the year was given by the pupils of the Maplewood Junior High School. The program consisted of a fairy operetta, under the direction of Grace Schwerdle; a comedy drilled by Julia Farnam. Numbers will be given by the Glee Club led by Cecelia Keene, and the Maplewood Junior High School, directed by Harriet Lambert.

NEW YORK, N. Y.—At the monthly meeting of the Daughters of Ohio, held last week at the Waldorf, a lecture on Indian music was given by the Begum Syzee Rahamin, who is in this country with her husband, a noted artist, and two sisters. The Begum is making a study of conditions in this country preparatory to returning to India to found an academy of music in her own country.

LANCASTER, PA.—Blanche Good, a pupil of C. N. McHose of this city, gave a piano recital on Jan. 21 in the Bainbridge Church of God. She was assisted by Gunhilde Jette, violinist. A piano recital was given at the studio of C. N. McHose on Jan. 22 by Lillian M. Earhardt of Columbia. Miss Earhardt also acted as accompanist for Esther Wolf, who gave two solos from Haydn's "Creation."

ALBANY, N. Y.—A musical entertainment was given at the First Methodist Church Jan. 21, in which the following took part: Gertrude Hacker, violinist; Roswell P. F. Wilbur, tenor; Merle Hoshdowich, flautist; Mrs. George H. C. Osborn, contralto; Clement A. Munger, bass, and Helen Eberle, soprano. The accompanists were Harmon S. Swart, Mrs. Peter Schmidt and Mrs. R. P. F. Wilbur.

ALBANY, N. Y.—Celeste Ringelman, soprano, a native Belgian, who received her musical education in that country, was the soloist at the meeting of the Albany Community Chorus, Jan. 20, in the Educational Building. She was accompanied by Anne Pfeiffer, another Belgian girl. The chorus has adopted the plan of showing moving pictures to afford relaxation and diversion to the singers.

BURLINGTON, VT.—Mr. and Mrs. George Wilder gave a concert at South Royalton, Vt., Jan. 21, which netted \$100 for the Congregational-Methodist Church. Mrs. Wilder, contralto, appeared, and others participating in the program were Kathleen Stay, mezzo-soprano; Irene O'Brien, flautist of Burlington, the remaining artists in the program being pupils of Mr. and Mrs. Wilder from South Royalton, Randolph and Bethel.

CHARLES CITY, IOWA.—The Grinnell College String Quartet, Grinnell, holds the record for concerts given at Camp Dodge within a given time. It recently played in twelve Y. M. C. A. huts, one hostess house and twenty wards at the Base Hospital. The quartet is composed of Prof. George L. Pierce, director of the School of Music; David Peck, instructor of violin; Mrs. C. N. Smiley, piano instructor, and Grace Seary.

SEATTLE, WASH.—A special musical program was given by the choir of the First M. E. Church, for the memorial services for Col. Theodore Roosevelt. Chopin's Funeral March and also the Guilman Funeral March were played, and Frederick Wiederecht sang "Crossing the Bar." Bertha Sophie Tremper, soprano, accompanied by Mrs. J. Richard Lane, pianist, gave a recital at the Women's University Club, Jan. 17.

ALBANY, N. Y.—A double quartet of Troy singers gave numbers at an impressive memorial service in the Senate for the late Lieutenant-Governor William F. Sheehan, Jan. 20. The members included Mrs. Charlotte Bord Gilbert and Alice E. Taylor, sopranos; Mrs. Edith Cleghorn Weaver and Mrs. Edna Herrick Peck, contraltos; Ben Franklin and George W. Franklin, tenors; Jesse R. Fenton and Fritz Beiermeister, baritones.

LEWISTOWN, MONT.—Emily Bottcher, a young pianist, eleven years old, pupil of Sue Kenny, gave a recital on Jan. 10, in the auditorium of the Methodist Church. The program included numbers by Mozart, Debussy, Leschetizky, Bach, Grieg, Rogers, Merkel, finishing with Mendelssohn's "Capriccio Brillante" for two pianos, Miss Kenny playing the second part. Mrs. David Crane, contralto, of Helena, assisted with two groups of songs.

BROOKLYN, N. Y.—A pleasing and educational lecture-recital was given by Edward Falek, the managing director of the Brooklyn Master School of Music at the school recently, when he spoke on "The Birth and Growth of Lyric Drama." Mr. Falek illustrated his talk by playing excerpts on the piano, and Joseph Martell sang with resonant tone Massenet's "Vision Fugitive" from "Hérodiade," "Malgré Moi," by Pfeffer, and Margetson's "Tommy Lad."

CHARLES CITY, IOWA, Jan. 20.—The Smith-Spring-Holmes Orchestral Quintet gave a concert at the Hildreth Auditorium on Jan. 19. Every seat was taken and a number were standing. Two of the selections that were most enjoyed were Arthur Penn's "Smiling Through," sung by Coyle Spring, soprano, and the Brahms Hungarian Dance, played by the quintet. This program was the first concert of the season in the Y. M. C. A. Forum course of entertainments.

ALBANY, N. Y.—A musicale was given Jan. 16, under the direction of the Albany Colony of New England Women in charge of Mrs. Jean Newell Barrett. One of the group songs sung by Mrs. E. H. Belcher, soprano, was "Peep o' Day," written by Marie Clifton Adsit, an Albany school girl. Others heard were Mrs. Peter Schmidt, violinist; Olive Schreiner, pianist, and Mrs. Barrett, contralto. Mrs. George D. Elwell was at the piano.

BURLINGTON, VT.—The members of Messenger's Paris Orchestra gave their last concert in this city on the day before their departure for France. Their last shopping was done in this city during the afternoon, and they sped about town buying innumerable souvenirs. Jewelry stores particularly did a big trade. In one of them one of the Frenchmen left a little note for the pretty clerk who waited on him, in which he said: "We like the American men, they are fine; but the American women are finer."

TROY, N. Y.—Oratorio and Sonata was the subjects for study and illustration at the meeting of the Troy Music Study Club on Jan. 20, at the Emma Willard Conservatory of Music with papers by Edna Beiermeister and Ruth S. Hardy. Numbers from oratorios were sung by Mrs. Jean Lyman Cooper, Mrs. Albert Steinhilber, Mrs. J. Don Welch, Mrs. Lyman D. Jones and Mrs. William T. Lawrence. Sonatas were played by Winifred Podmore, Emma D. Lotz, Florence McManus and Arvilla McLaughlin. Accompanists were Teresa Maier and Emma D. Lotz.

ZANESVILLE, OHIO.—The Thursday Morning Music Club presented its members in an excellent program of Russian compositions at I. O. O. F. Hall on Jan. 16. Gertrude Gebest of New York was a guest at the club and gave three French songs, which called forth much enthusiasm. Others taking part were Mrs. C. Lee Hetzler, violinist; Mrs. C. C. Marsch and Mrs. Sheridan Osborn, vocalists, and Ruth Kappes, pianist. Miss Kappes also acted as accompanist. Louise Mylius Pfister had the program in charge.

JACKSON, TENN.—Harriet May Creushaw, director of music in the Woman's College, has had some interesting pupils' recitals this season. Among the most recent is one given by Ruby Wilson, Annie May Curry and Bernice Cooke, advanced pupils of Miss Creushaw; also her assistant piano teachers. They gave a varied program in a manner that reflected credit on Miss Creushaw's teaching and their own ability. They were assisted by Lucy Leigh Brown, violinist, head of the violin department of the college and a performer of merit.

KALAMAZOO, MICH.—Considerable regret is expressed upon the resignation of Harper C. Maybee as director of the First Methodist Church choir, although the position is being satisfactorily filled by the appointment of Mrs. Albert Titmarsh, contralto. Leoti Combs is soprano soloist in place of Mrs. Maybee, who, with her husband, felt the need for some rest from the rather strenuous round of musical duties which have grown heavier each year. The First Presbyterian Church choir presented "The City of God," cantata by Matthews, on Jan. 26, under direction of H. Glenn Henderson.

ST. JOHNSBURY, VT.—The annual concert given recently under the auspices of St. Vincent de Paul society for the benefit of the fund for the poor of the parish of Notre Dame was a great success. St. Gabriel's Band and Henault's Orchestra of nine pieces furnished the instrumental music, and vocal numbers were given by Lucille Drouin, Dr. J. D. Bachand and George Prevost, with Mrs. Nagle and Miss Prevost as accompanists. Others contributing were A. Lapanne, Gergette Landry, Marie Prevost, Germaine Grenier, Alberta Landry, Marguerite Racette, Miss Bernier and Lumina and Jeanne Dutille.

KALAMAZOO, MICH.—Mrs. Henry Wood Doughty, formerly of this city, is now soprano soloist for the First Presbyterian Church of Denver. A Morning Music Study Club has been organized among the members of Kalamazoo Musical Society, under supervision of the society's energetic president, Mrs. James Wright. Pupils of Della Sprague have organized a Study Club under Miss Sprague's direction, and interesting programs are given by the more advanced students. H. Glenn Henderson was booked for an organ recital at St. John's, Jan. 17, as one of the series of recitals under the auspices of the St. John's First Methodist Church.

Fine Artist and Splendid Man Lost in Death of Alphonso Grien

Baritone, Despite Tremendous Handicaps, Rapidly Rose in His Art — His Splendid Nature

By F. X. ARENS

Those who had the good fortune of attending the vocal recitals given by Alphonso Grien, will be shocked to hear of the untimely death of this promising young artist. Mr. Grien made his debut in Aeolian Hall two seasons ago; his success was immediate and emphatic, proving him worthy of a place among our concert-artists. Mr. Grien duplicated his initial success at his second Aeolian Hall recital; but alas, before his third recital he was taken away. All the more's the pity, for never satisfied with preceding successes, he patiently and persistently kept ever polishing out the last vestige of old faulty habits of tone-production, until during the last two or three months of his life he had arrived at complete mastery of vocal technique as such, so that henceforth he would have been able to devote all his energies to the broadening of his repertoire.

All this he achieved despite most unusual handicaps; his were not those wonderful vocal gifts which need but an artistic casting to shape them for public work. Primarily, his voice was very limited in range, resonance and scope of musical expression, partly because of very bad vocal habits of many years' standing. In order to earn his living he held a position in a downtown bond house, thus enabling him to practice only after his dinner and on Sundays. Yet, despite these great difficulties, which would have disheartened many another student, he strove ever and ever for a higher plane of vocal expression. For to him, his singing was never a means to an end, fame or money—it was purely a sacred cult. He realized his gifts of interpretation, and he felt it his simple duty to so develop his voice as to enable it to be a ready and willing instrument wherewith to express the beautiful.

And here I will make a confession. As a rule the teacher is supposed to serve as a source of inspiration to his pupils; and for a while it was my great privilege to exert such influence upon Mr. Grien.

But when his artistic achievement and growth became more and more apparent, so utterly at variance with his starting point and his limited opportunities, he in turn became a source of inspiration to me. He taught me never to place an untimely limit on any one pupil's final possibilities, no matter how great the difficulties may seem to appear.

In due time we became great friends, rejoicing in each other. Many a time I have enjoyed the hospitality of Mr. Grien, his charming wife and dear mother. We were intimately thrown together on long camping and fishing trips. It has been truthfully said, that under no conditions will a man's real character be revealed more clearly than in the freedom and happy-go-lucky environments of camp life, yet never once was there as much as a breath of the cheap vulgarities so often evoked when the ordinary restraints of city life are temporarily suspended. He was ever the lovable, sweet, happy, sunny nature, the real artistic, beautiful mind and heart and soul. This trait was emphasized anew on his deathbed. Often during rare periods of resting spells he would ask for his music, just to look at and to him the melodies dear to his soul; at times he would ask his wife to play his favorites, Schubert, Schumann, Brahms and Franz to him, and in his semi-delirious moments he would forever charge his nurse not to let him miss four o'clock, the hour of his weekly vocal lesson.

Why should I thus dwell on these quasi-intimate traits and occurrences? Once, because I thus wish to pay my last tribute to an exceptionally earnest and inspiring pupil and dear personal friend, but also, that others, standing beset with great difficulties, may be inspired by his noble example in ever holding aloft the beacon light of pure, unselfish art endeavor.

He was taken from us at the very threshold of a great artistic career, and if there be a conscious afterlife based on honest efforts at self-development on this side of the grave, then truly Alphonso Grien somewhere, somehow, will reap the rich harvest of his brave labors in the vineyard of sacred art.

Alice M. Pate in Pleasing Recital, Assisted by Bimboni

An "Afternoon of Song" was given on Wednesday, Jan. 15, by Alice M. Pate, contralto, at her home in New York. Miss Pate, who is a pupil of Alberto M. Bimboni, was assisted by him at the piano. She revealed a voice of beauty and gave artistic performances of arias from "Gloconda," "Don Carlos" and "Samson and Delilah," singing the less frequently sung air "Printemps, qui commence" from the last-named opera. Her songs included Brahms' "A Thought Like Music," Kriens' "Meadow Daisies," Tchaikovsky's "Why?," Kramer's "Dark and Wondrous Night," and Bimboni's Indian song, "My Lover Has Departed," which was finely received. A patriotic climax to the afternoon came in Fay Foster's "The Americans Come!," which Miss Pate sang rousing.

Mr. Bimboni played the accompaniments artistically, and also offered a solo, playing admirably a Study in E Major, by Martucci.

Oscar Seagle and Barbara Maurel Charm Allentown Audience

ALLENTOWN, PA., Jan. 20.—Barbara Maurel, mezzo-soprano, and Oscar Seagle, baritone, pleased a large audience at a concert given in the Lyric Theater on Jan. 15. With the opening number, the "Pagliacci" Prologue, Mr. Seagle displayed the beauty of tone and vigor of expression that has made him one of the representative baritones. Temperamentally, physically and vocally, he is in every essential a great singer. Miss Maurel's first appearance was in a group of numbers, introduced by the Habanera aria. Miss Maurel and Mr. Seagle also sang duets to the great pleasure of the audience.

B. W. S.

GEORGE ROBERTS MAKES TOUR WITH UMBERTO SORRENTINO



George Roberts, Young New York Pianist

During the present season George Roberts, who has been appearing as accompanist for many singers in recent seasons, has been heard twelve times in New York City. Six of these concerts have been with Mary Carson, two with May Marshall Cobb, one with Bernardo Olshansky and three with Borghild Braastad, a young and gifted Norwegian soprano. In addition to these Mr. Roberts has played for Miss Cobb in Newark, N. J., and Philadelphia, for Miss

Braastad in Stamford, Conn.; Rahway and Red Bank, N. J., and with John Finnegan, tenor, at Madison Square Garden, New York, before an audience of 25,000.

On Friday, Jan. 24, Mr. Roberts went on tour with Umberto Sorrentino, opening in Washington, D. C., in a joint recital with Maggie Teyte.

NEW HAGEMAN CLASSES

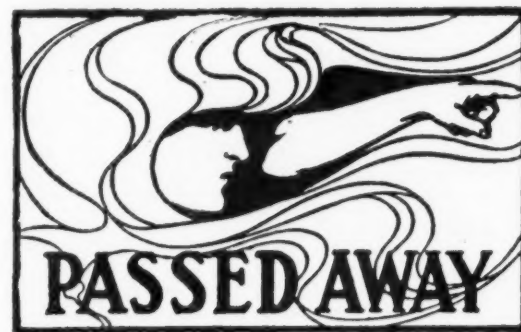
His Pupils to Study Dramatic Art Under Coini—Oratorio and Opera Work

Some of Richard Hageman's pupils are now enjoying class lessons in dramatic art, given by that capable master, Jacques Coini. These classes, which Mr. Hageman organized for the benefit of his pupils, meet twice a week. The students are most enthusiastic and the benefit and enjoyment they have already derived from their lessons greatly please both Mr. Hageman and Mr. Coini.

Opera and oratorio classes, to be held under Mr. Hageman's personal direction, are also being organized. He thinks these classes will offer the pupils an excellent opportunity to get preliminary experience in ensemble work.

Novelties to Feature Hans Barth's Recital

Included among his offerings in his recital at Aeolian Hall scheduled for Thursday afternoon, Feb. 6, Hans Barth, the New York pianist, will introduce for the first time here two compositions of unusual novelty, entitled "Thoughts of a Looking Glass" and "The Violet Muses," by I. Adorab. Other works of interest will include "Chansonette" and "A Sketch," by Mr. Barth, and a group of Chopin, Matheson, MacDowell's Gigue, Beethoven's Sonata, Op. 111, Liszt's "Dance of the Gnomes," and Rubinstein's Valse Caprice.



Howard White

Howard White, the young American basso, widely known in concert and opera work, died on Jan. 22 at his New York home after a brief illness from pneumonia. His wife, Evelyn Scotney, the singer, lies seriously ill there with influenza. Mr. White was a son of Dr. William R. White of Providence, R. I., and his last appearance was at a concert in his home city. His earliest musical work was with the Glee Club of Brown University, where he graduated in 1902, on his twenty-first birthday. He studied law at Pittsburgh University and was admitted to the bar in Pennsylvania, but his heart was set on a musical career. After a course at the Boston Opera School, he made his debut with the Boston Opera Company, scoring successfully in many rôles. In the Boston Opera Company he met Evelyn Scotney, the young Australian soprano, and married her. A concert trip to Australia followed. He has sung throughout the United States, both in concert and opera, and this season became a member of the Society of American Singers at the Park Theater, appearing in a succession of important rôles, such as Dick Deadeye in "H. M. S. Pinafore," Antonio in "The Gondoliers," The Bonze in "Madama Butterfly" and others.

Mrs. Jennie Ross Standart

DETROIT, Jan. 23.—Mrs. Jennie Ross Standart, prominent Detroit club woman and musician, died at her home on the morning of Jan. 19, after a lingering illness of several months' duration. Mrs. Standart was well-known outside of this city, as she made several concert tours in the East, specializing in French programs, done in sixteenth-century costumes. She has sung in various churches in this city and has long been identified with the Twentieth Century Club, the Highland Park Musical Club and the New York Woman's Press Club. Mrs. Standart was the widow of Nelson K. Standart, well-known optometrist, who died about three years ago.

Bernard Meine

LOS ANGELES, CAL., Jan. 18.—In the death of Bernard Meine, from influenza, the Los Angeles musical profession suffers a great loss. Mr. Meine was for

OLD FRENCH MIRACLE PLAY FINE VEHICLE FOR RICHARDS HALE



Photo by Mishkin

Richards Hale, American Baritone

Richards Hale, a young American baritone artist from Oscar Saenger's studio, is singing the principal music in "Guibour," the old French miracle play which Yvette Guilbert is now doing at the Neighborhood Playhouse with such great success. Mr. Hale has previously appeared with Mme. Guilbert in her "Jeanne d'Arc" recitals at the Maxine Elliott Theater, and is filling a considerable number of concert engagements this season.

many years a member of the violin section of the Los Angeles Symphony Orchestra. He was the conductor of the orchestra of the Mason Opera House, the orchestra of the Athletic Club and that of the big Hamburger department store.

Mr. Meine had a studio in the Blanchard building, where he taught. He numbers many friends among the musicians, who appreciated him for his sterling qualities as a man as well as in his profession. Mr. Meine's funeral took place yesterday at the Trinity Lutheran Church, the pallbearers all being members of Mr. Meine's orchestra. Mr. Meine was born in Texas thirty-six years ago, but had spent most of his life in Los Angeles.

W. F. G.

Mrs. Kurt Schindler

Mrs. Kurt Schindler died on Jan. 28, of influenza, at her home, 121 East Fifty-second St., New York. She was twenty-eight years old and before her marriage in 1916 was Vera Androuchevitch of Russia. She was the wife of Kurt Schindler, the composer and conductor of the Schola Cantorum.

Emilio Agramonte

According to W. J. Henderson in the New York Sun, a private communication brings the news of the death of Emilio Agramonte in Havana on Dec. 31. Mr. Agramonte was well known in New York, as well as in New Haven, where he served for sixteen years as director of the Gounod Society. Seventy-four years of age, he taught singing in New York for forty years. Many prominent artists had the advantage of his instruction and advice.

Kathryn S. Schweikart

Kathryn Shaw Schweikart, concert singer, wife of Mr. George Schweikart, died on Jan. 24 of pneumonia at her home at Long Island City.

Eugenie G. Dufresne

Eugenie Genin Dufresne, thirty-five years old, wife of Edouard Dufresne, baritone, died Jan. 14 of double pneumonia, after a week's illness. Mme. Dufresne is survived by her husband and four children.

Elizabeth Tenney

Elizabeth Tenney, the daughter of Mr. and Mrs. John Ferguson Tenney (Gena Branscombe, the composer), died on Sunday from pneumonia following an attack of influenza. She was two years and seven months of age.

Edith M. Devaney

Edith M. Devaney, assistant organist of the Church of Our Lady of the Valley, Orange, N. J., died Tuesday night from pneumonia. She was twenty-four years old.

Musician Tells of Concerts Given During President Wilson's Trip Overseas

John Doane Describes Symphony Concerts Given on the George Washington While President Wilson Was En Route to France—Much Music Given Aboard Ship for Returning Troops—Some of the Program Presented

THOSE who have been inclined to believe that President Wilson's musical tastes lean toward the syncopated variety are mistaken. At least, that is the testimony of John Doane, formerly of the Northwestern University Department of Music, Evanston, Ill., but more recently a member of the U. S. S. George Washington Orchestra that had the task of making music for the Chief Executive during his trip to France.

And a glance at the programs of the two symphony concerts, which the orchestra gave during the trip overseas, bears out Mr. Doane's contention, for the Overture from "Mignon," the "Danse Macabre" of Saint-Saëns, Hosmer's Southern Rhapsody, the Largo from the "New World" Symphony and the Berceuse from "Jocelyn" are some of the numbers taken at random from the programs arranged to suit the Presidential taste.

"The President attended both of the special concerts given during the trip," Mr. Doane said, "and seemed keenly appreciative of the music. In addition to the symphony concerts, there was music each evening by the orchestra in connection with the motion picture show. The President was always present at these. Usually we played operatic excerpts during the 'picture hour.'"

The U. S. S. George Washington Orchestra is a unique organization, as it is composed of musicians from all parts of the country, who had volunteered for navy duty. A group of these men composed the Navy Concert Quintet, which had made an extensive tour prior to augmenting the personnel of the George Washington Orchestra. The members of the quintet are Herman Felber, Jr., bandmaster of the orchestra and a former member of the Berkshire String Quartet, first violin; Carl Fesshauer, second violin; Robert Dojelsi, viola; Walter Brauer, cello, and John Doane, pianist.

The program of one of the concerts given by the quintet on board the George Washington at sea, Dec. 5, is as follows: Piano Quintet, Arensky; Quartet in G Minor, Grieg; Andante Cantabile, Tchaikovsky; Minuet, Baccherini; Piano Quintet, Dohnanyi.

And one of the orchestra concerts given on the return trip of the George Washington discloses the following numbers:

"Coronation March," Meyerbeer; Symphony in B Minor ("Unfinished"), Schubert; "Danse Macabre," Saint-Saëns; Overture, "Pique Dame," Suppé; violin solo, "Meditation" from "Thais," Benjamin Paley; Southern Rhapsody, Hosmer.

After taking over the Presidential party, the George Washington brought back about 4000 troops, and one of the most interesting features of the trip was the entertainment provided by the quintet and the ship's orchestra.

"The amount of musical entertainment that was given may be gathered from a glance at one day's program," said Mr. Doane. "For example, the music given for the officers and guests aboard included a concert at 10 a. m. by the regimental band, in this case the



The Men Who Made Music for President Wilson

Above is shown the Personnel of the U. S. S. George Washington Symphony Orchestra: Lower Row, Seated, Aldred Goldman, Chicago, First Violin; Anacleto Palma, Chicago, Oboe; Walter Brauer, Chicago, Cello; Herman Felber, Jr., Bandmaster; Emery Remington, Rochester, Trombone; R. E. Williams, New York, Flute; Benjamin Paley, Chicago Symphony Orchestra, First Violin. First Row, Standing: Charles Schug, Rochester, French Horn; O. J. Donati, Pittsburgh, Second Clarinet; Robert Dojelsi, Chicago, Viola; F. Winkler, Chicago, First Trumpet; John Doane, Northwestern University, Pianist; Carl Fesshauer, Philadelphia Symphony Orchestra, First Violinist; R. Hendrickson, Chicago, Cello; Arthur Luck, Philadelphia Symphony Orchestra, Double Bass; Arthur Baron, St. Louis Symphony Orchestra, Second Violin; Albert Ulrich, Chicago, Second Violin. Second Row, Standing, A. J. Gaden, Chicago, Drums; H. Mauthe, Utica, N. Y., Second Trumpet; Carlo Morello, Chicago, Second Violin; Gustav Kissel, Chicago, First Clarinet.

In the Lower Picture Are the Men Making Up the Navy Concert Quintet. Left to Right, Carl Fesshauer, Walter Brauer, John Doane, Herman Felber, Jr., and Robert Dojelsi.

band of the Forty-ninth Regiment, followed by a noon concert by the famous Carola Jazz Band. At 2.30 p. m., there was a symphony concert by the ship's orchestra, under Mr. Felber's leadership, a concert by the Carolas at 5.30 p. m. and an evening revue, with music by the band and special vaudeville acts. For the troops, during the same day, music began at 9.15 a. m., with a concert in Honor Hall—where the badly wounded men were cared for—given by the Mount Vernon Rest Trio, followed by a concert on deck at 10 a. m. by the ship's orchestra. These were followed in the early afternoon by vaudeville acts and musical entertainment for both the

wounded men and the troops, with a concert by the regimental band on deck at 4 p. m. and special music in the sick bay under the bandmaster's supervision at 7 p. m. One of the surprises that we had was observing the interest which the officers manifested in our symphony concerts, as they were all given to audiences that filled the salon to capacity."

The S. S. George Washington is fortunate in having at the head of its entertainment Major David H. Miller of the U. S. Marine Corps, commanding the Marine Guard aboard ship, who is himself a musician of attainments and who has encouraged all forms of music aboard ship. M. S.

Stravinsky's Ballet, "Pétrouchka" Next Week at the Metropolitan—To Be Given with "La Traviata"

"Pétrouchka," the fantastic ballet, for which the young Russian composer Igor Stravinsky has written the music, will be added to the Metropolitan opera season's repertoire on Thursday evening, Feb. 6. It will be given in a double bill with "La Traviata," sung by Mmes. Hempel, Egner and Mattfeld and Messrs. Hackett (first time here as Alfredo), de Luca, Rossi, Bada, Reschiglian and d'Angelo, Mr. Moranzoni conducting. The principal dancers and pantomimists in "Pétrouchka," which will follow the opera, will be Rosina Galli and Smith, Adolf Bolm, Giuseppe Bonfiglio, Ottokar Bartik and Armando Agnini, with Mr. Monteux conducting.

Maggie Teyte in Gala Farewell

Saturday Jan. 26, was Maggie Teyte's gala night and her farewell appearance in America at the Park Theater, when she sang the title rôle of "Madame Butterfly" with the Society of American Singers. Orville Harrold, in the rôle of Pinkerton, shared in the ovation after the first act, and also in the cast were Carl Formes as Sharpless, Herbert Waterous as the Bonze, Viola Robertson

Presidential Party Attends Gala Opera Performance in Paris

PARIS, Jan. 24.—President Wilson and his party occupied one of the principal boxes and were the center of attraction at a recent gala performance of "Castor and Pollux." When the President entered he received a tremendous ovation. "The Star-Spangled Banner" and "The Marseillaise" were sung before the performance began. President and Mrs. Wilson went behind the scenes during an *entr'acte* and shook hands with the principals, chorus and ballet.

as Suzuki, and the same cast heard with Miss Teyte earlier in the season, Richard Hageman of the Metropolitan conducting. Miss Teyte sails this week for London to create the prima donna rôle in Messenger's new opera, "Monsieur Beaucaire," to have its London première in February.

MUSIC SETTLEMENT FUND FOUNDED IN MONTREAL

After Two Years of Work Dr. Dunev Starts Worthy Movement for Free Education

MONTREAL, Jan. 21.—After more than two years of work a music settlement fund has been founded in this city by Dr. Boris Dunev, formerly of the Moscow Conservatorium, but for the past number of years a resident teacher in this city. This will enable talented Jewish children to obtain a free musical education. As outlined to the correspondent of MUSICAL AMERICA by Dr. Dunev, the system will have a sufficient capital to guarantee an annual revenue of \$5,000. Only children who are too poor to get lessons in any other way will be considered as candidates. These applicants must then satisfy an examining committee consisting of Dr. Dunev, F. H. Blair and E. P. Rowe of the Canadian Academy of Music. They must continue to make good, and examinations will be held weekly; the pupil who is not studying well or does not fulfill his early promise will not be retained. There will be no discrimination in regards to sex, the doctor stated, both boys and girls receiving equal encouragement.

Nearly \$5,000 has already been subscribed to the fund, which has enabled Dr. Dunev to put his plan into practical operation already.

Outlining the matter more fully, Dr. Dunev stated that the money promised would come wholly from Jewish sources, and at present, therefore, would be expended only on Jewish children. Later, however, the instruction will be more extensive, and the nationality bar will be lifted. The lessons will be given at the Canadian Academy of Music, and will embrace voice culture as well as piano and violin. It is estimated that ten or fifteen children will be in constant attendance.

Books and other incidentals will be furnished by the fund, so that all the children need bring their teachers is a willingness to learn and to utilize their talent.

"There is so much talent among the poor," Dr. Dunev said, "that it is a pity not to bring it out. So many parents do not even know of their children's talents, and even if they do, it is often beyond their means to give them a suitable education. It is to give such children a chance that I have started this scheme. It should succeed, should it not?"

It surely should.

R. G. M.

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